

CHILDREN'S LITERATURE AND EDUCATION IN INDIA

DIGARAJ BRAHMA



The Book

This book "Children's Literature and Education in India" is designed to find out the reading interests of Children and suggests means and measures for the better utilization of the Children's literature in Schools. For the better selection of books for Children, the author has developed evaluation criteria for assessment of the books.

Besides the author has traced the growth and development of Children's literature in the World and India. He has also dealt the socio-logical and psychological bases of Children's literature. Theoretical conceptualisation of the study has been presented. A most complete review of related literature has also been provided by the author. The design of the study with development of the tools and techniques etc., appears quite scientific. The summary and recommendations are useful for the promotion of literature activities in Schools. Besides the book also refers to the bright vision of the future of Children's literature.

In the words of Charles S. Benson, Professor of the University of California, America, Dr. Brahma, "provides a most complete review of the evaluation of Children's literature in different nations. His original research deals inter alia with two important matters (i) Children's own opinions of reading material offered to them, and (ii) School policy towards children's access to books. Brahma's analysis appears to be well grounded on developmental psychology."

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EDUCATION IN INDIA

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DIGARAJ BRAHMA

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Dedicated to :

Dr. Jagannath Mohanty, my guide, who became a source of inspiration to me in undertaking this pioneering study in the field of Education, particularly related to children's literature.

—*Author*

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PREFACE

'Children's Literature and Education in India' aims at finding out of the reading interests of children and suggesting means and measures for better utilisation of Children's Literature in the primary schools of Orissa. The author has also made an attempt to develop evaluation criteria for assessment of children's books.

The study consists of nine chapters. The First Chapter is dealt with the development of Children's Literature in historical perspective in the World, India and Orissa. The Second Chapter discusses the sociological and psychological bases of Children's Literature. The Third Chapter gives justification of the study with its objectives, scope and limitations. Theoretical conceptualisation has been presented in the fourth Chapter followed by the review of related literature in the Fifth Chapter.

The Sixth Chapter gives the design of the study with development of the tools with sampling producers and methods followed in collection and analysis of data. The Seventh Chapter embodies analysis and interpretation of data regarding the reading interests of children and utilization of literature in the primary schools. Besides, a set of evaluation criteria has been developed by the researcher for selection of suitable books for children. Summary and recommendations have been presented in the Eighth Chapter.

Lastly, a Chapter has been incorporated to give a bright vision of the future of children's literature.

The author humbly feels that this is a new kind of study in a field which has not been explored adequately so far and hopes that the findings of the study will shed new light in this area which deserves to be investigated more intensively.

The author expresses his heart-felt gratitude to Dr. Jagannath Mohanty, a distinguished educationist and a prolific writer of

Children's Literature who was kind enough to guide the present study.

The author is also thankful to Dr. S.C. Dash, Director, State Council of Educational Research and Training, Orissa, Bhubaneswar for his inspiration and encouragement.

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He is also grateful to the authorities of the County Council Library, Cumbria Carlisle, Great Britain who permitted to utilize their resources during his stay at Aidanvision Studios, Carlisle, Great Britain in the year 1983.

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Bhubaneswar

DIGARAJ BRAHMA

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CHAPTER I

CHILDREN'S LITERATURE IN HISTORICAL PERSPECTIVE

1.1 DEVELOPMENT OF CHILDREN'S LITERATURE IN WORLD

The history of children's literature may be traced back from thousands of years. Nursery rhymes, folktales and lullabies formed the basis of the oldest children's literature of the world and enjoyed wide popularity among children since the dawn of human civilization. Originally, they were in oral form and gradually took the written shape through different languages and dialects of the world.

The Panchatantra is one of the oldest collection of stories for children and best known for its moral theme. Hertal, a learned American editor, believes that the original work was composed in Kashmir of India about 200 B.C. (Jafa, 1982 : p. 30). Max Muller in his study 'Migration of Fables' describes "the travels of Panchatantra from India to Persia, to Arabia and from there to Italy, Spain, France, Germany and other countries of the West" (quoted by Kunhappa, 1980, p. 57). The fairy tales and the legends due to obvious reasons had the same basic stories in many countries of the world. In this connection Larrick (1961) observes :

Centuries ago before printed books were common, fairy tales and legends were repeated by travelling story-tellers, who altered events and characters as they went along. Even so we find the same basic stories in the folklore of many countries, for example, Cinderella—sometimes with pumpkin coach and sometimes without—appear in folktales of Germany, France, England, Greece, Egypt and Scandinavia. (p. 35)

These fairy tales have also an international appeal. They are enjoyed by children all over the world irrespective of their caste, creed and faith. Stating the international appeal of fairy tales Cassell's Encyclopaedia of Literature (1953, Volume 1) states :

The Arabian Nights from the east, the tales of Perrault, the brothers Grimm, and Andersen from Europe, the Negro folk stories of Joel Chandler Harris, *Uncle Remus* (1880) from America, these can be appreciated by any child, irrespective of nationality. (p. 97)

The first printed books appeared in China nearly six centuries earlier. Those earliest books for children were block books—books printed from wooden blocks on which texts and illustrations had been engraved. With the beginning of T'ang Dynasty in 618 A.D., China entered into a glorious period in her history, in which art and literature flourished. Buddhism then took deep root and only for the spread of Buddhism, orally or in writing, the valuable passages from Buddhist scriptures needed repetition to a great extent. Finally, a method of endless reduplication of such merit-bringing passages by means of impressions on paper from wooden blocks was devised and most of such passages were told or retold to children.

At that time Japan was under strong Buddhist influence. Shotoku, Empress of Japan, 748 A.D. to 769 A.D., ordered for the printing of a million Buddhist charms which were intended to be placed in miniature pagodas for distribution among people. As specimen of Buddhist cultural heritage, these charms formed a part of children's literature of the then society.

The great development of manuscript books took place in Ireland in the 6th, 7th and 8th century. During this period manuscripts of splendid calligraphy were published in Irish monasteries. The most outstanding examples of the work of the Irish school of calligraphy and illumination in the famous book *Book of Kells* was hailed by more than one writer as 'the most beautiful book in the world'.

The oldest manuscripts that now survive were copied and recopied again and again, through those centuries, as a result of which the immortal epics of Homer, the plays of the Greek tragedians, the dialogues of Plato, the scientific works of great thinkers

like Aristotle and Euclid, the poetry of Virgil and Horace are available for children as well as adults. In this way, the preservation of the *Bible* in the written form of books for centuries was possible in the form of manuscripts. And those books of manuscripts are still treasured in many a libraries as monuments of the bygone days.

In the 17th century, there was a strong emphasis upon religious literature for which chapbooks with tiny 'paperbacks' appeared in England and her colonies. These little books of sixteen, thirty-two or sixty-four pages were small folded booklets usually sold by peddlers. Chapmen or travelling salesmen just like the paperback books of today. Gradually, these books were printed all over the British Isle and also found their way to America, where the reprints of these books appeared very soon.

By the middle of the 18th century, there was a shift from the knowledge based upon religious sanctions to knowledge gained through human investigations. A galaxy of scientists like Newton, Bacon, Copernicus, Kepler, Galileo and many others challenged the authoritarian reasoning and employed a method of science to arrive at truth more concretely and more significantly. The natural laws suggested the study of physical nature of the universe and human nature as well. John Locke, in his book *Concerning Education* (1693), recognized the child as a 'miniature adult'. Furthermore he stated that human nature has at least partially the result of environment and thus provided a moral sanction to the content of books.

Rousseau, the French Political philosopher and educationist, also emphasised the natural unfolding of a child's nature which he believed to be inherently good. The followers of both Locke and Rousseau saw no good in fairy tales, condemned recreational reading as morally dangerous and may lead to 'idleness' and 'false-beliefs'. However, by the end of the century the idea of individual rights of the child was being recognized in different countries of the world and pedagogue prescribed sugar-coating learning.

Towards the end of the 19th century compulsory education for children was introduced in most of the democratic countries of the world. The invention of lithography, mechanical paper-making and cloth binding coincided to enable the standardized mass production of books. As a result of this, there was a reasonable reduction in cost and the increase in the number of children's books.

World War I (1914) brought about significant changes in the social order of most of the countries and international influence was felt in the promotion of literature for children ensuring happy and progressive life. As a result of this, 1920s and 1930s showed a substantial increase in family and adventure stories. The prospective writers felt the necessity of a body of literature in which children were to be seen as human beings not only to be informed and educated but also to be entertained.

But this conducive atmosphere for the enrichment of children's literature did not last long due to the effects of Second World War 1939. Due to various side effects of war activities, there was a terrible destruction of book stocks in the air raids on London, Japan, United States and France. The shortage of printing papers was a world phenomenon. As the cost of printing became high, many of the publishers lost interest in publication of children's books.

However, in the second half of the 20th century, the modern trends of children's literature have been widely influenced by radio, television, world events and dynamic trends in education. Social realism has become a major factor in books for children and the young people. The number of books catering to the needs of particular age group and ability group greatly increased in both fiction, and non-fiction types. By the end of the 1970s, the technical developments, social conditions, national and international influences have produced a body of children's literature ranging from toy books, picture books and cartoons to fiction and non-fiction covering wide range of themes in the U.K., the U.S.A., Sweden, Germany, Russia and many other countries.

It is also noteworthy to mention that today's world of children's literature has been noticeably dominated by a large number of British, American and Russian books. The English and American books have been translated in small language European countries for many years in order to increase the number of books for their children. For a long time, Sweden had only received translated books, but during the 1960s and 1970s, Swedish literature had a great influence on European children's literature. Further, other European countries have also begun to translate English, Russian and American books into German, Scandinavian, Italian and Spanish languages.

In socialistic countries, efforts have been made to increase

their own quality of literature and some of such literatures have been translated into English, German and Russian. It is common to find in Egypt and Libya simple books from Britain and Russia translated into Arabic. Small language countries like Bangladesh, Norway and Holland have excellent indigenous writers to carry out the work of translation of English children's literature in order to provide a suitable body of literature to their children. In the U.S.S.R., a vast variety of literature is being produced every year and also at a cost within the reach of general masses.

However, after going through the details of various sources, the researcher strongly feels only to mention the highlights of the growth and development of the children's literature in the following countries :

1. England,
2. United States,
3. Germany,
4. Scandinavia,
5. France,
6. Russia,

1.1.1 England

In England, children's books did not emerge as a distinct branch of literature until the middle of the 18th century. Before that the children of England were acquainted with some lesson books in the form of questions and answers of the great English scholar Alcuin. Chaucer's *Treatise on the Astrolabe* was published in 1391. The English children were acquainted with many *Books of Courtesy* in the 15th and 16th centuries.

One of the first books intended for children was published by William Caxton, the 15th century English printer. He got the credit of publishing translations of narrative literature from many lands including romances based upon Greek legends, a version of *Reynard, the Fox and Fables of Aesop*. Besides he was the translator of more than twenty of the books he printed and for many others he provided the prologues or epilogues of rare good humour and charm. His book entitled *A Book of Courtesy* (1477) was a description, of the typical day of the well-bred English child. He was also the first to publish Sir Thomas Malory's *Morte d'Arthur*. Although these fables and romances were published

for adults, yet they had a special appeal for children. Thus, it is quite evident that Caxton had a positive contribution towards the spread of art, literature and culture, Mc Murtrie (1967) acknowledges his contributions in the following words :

Among the typographers of the past, we may well consider William Caxton one of the leaders in weight of contribution to the advancement of culture. First English printer and first English editor, he must certainly be ranked with the great names in English literary history. (p. 228)

During the 16th century, there had appeared in England a type of book designed specifically for instructing children in reading, arithmetic and religion. It was known as horn book and consisted of a printed sheet pasted on a wooden paddle and covered transparent horn. During the 17th and 18th century, regular small books for children also appeared. These books were not only meant for the entertainment but also for the improvement of the young.

One of the enduring English classics of the 17th century religious background in England was John Bunyan's *Pilgrims Progress*. It is a morality tale profoundly religious in theme and yet highly imaginative and dramatic. This book was hardly read by children due to its long theological dialogues but undoubtedly became a significant part of children's literature.

In England, the early part of the 18th century saw the publication of Daniel Defoe's *Robinson Crusoe* (1719) which is a popular narrative of ship-wreck. Exclusively intended for adults, the book became so popular among children that it was translated into many languages. In 1726, another tale of ship-wreck and strange adventure was published by Jonathan Swift under the title *Gulliver's Travel*.

As early as 1730 Boreman, a merchant, published largely educational works for children. His recreational story *Cajanus, the Swedish Giant* was published in 1742. A tiny 12 page undated book *A little Book for little children* by "T.W." appeared in first decade of 18th century. Research has established that this book marked the beginning of English Children's literature. In the words of Encyclopaedia Britannica (1977, Vol. 4) :

Beginnings of English children's literature might be dated

from the first decade of the 18th Century, when a tiny 12 page, undated book called *A little Book for little children* by "T.W." appeared. It is instructional but, as the critic Percy Muir says, important as the earliest publication in English "to approach the problem from the point of view of the child rather than the adult". (p. 232)

Afterwards in the second half of the 18th century, John Newbery, the English publisher gave a distinct shape to children's literature. He was the man who first believed in children as 'discriminating' patron of books. The start of the specifically secular literature for children was provided by him in 1744. *The Little Pretty Pocket Book*, *History of Little Goody Two Shoes* and the *Lilliputian Magazine* were all aimed at middle class children. Such books were the mixture of information, moral story and entertainment. Since the time of Newbery, there has been a gradual transition not without relapse, from the deliberate use of purely didactic literature to enlighten the children with normal, spiritual and ethical values in children's literature to entertain and inform.

English children's prose literature appeared significantly towards the end of 18th century. Marryat's *Children of the New Forest* (1847) depicted the story of an English civil war. Thomas Hughes's *Tom Brown's School Days* (1839) one of the popular open-air school novel. *Holiday House* (1839) by Catherine Sinclair has been considered as a mile-stone in the career of the 'realistic' Children's family novel. Henry Cole's *Home Treasury* series appeared with traditional fairy tales, ballads and rythms which were liked by children.

The 19th century, especially the Victorian Era witnessed the fine flowering of children's literature on both sides of the Atlantic. The most outstanding work *Tales From Shakespeare* was published by Charles and Mary Lamb. This book served to introduce the stories of the great plays to generations of young readers. By mid-century, several of England's prolific writers of adult literature turned their attention to books of children. Charles Kingsley's fantasy *The Water-Babies* was published in 1863. Charles Dicken's *A Christmas Carol* appeared in 1843. His fantasy *The Magic Fishbone* was quite popular among children. Besides, William Makepeace Thackeray wrote and

illustrated *The Rose and the Ring* in 1855, a non-sensical fairy tale.

English fairy tales both original and traditional appeared in great abundance during the second half of the 19th century. Several original favourite stories for children are John Ruskin's *King of the Golden River* (1851), Dinah Maria Mulock's *The Adventures of Brownie* (1812) and *The Little Lame Prince* (1875), Mc Donald's *At the Back of the North Wind* (1871), the *Princes and the Goblin* (1872) and its sequel *The Princes and Curdie* (1883). Besides these, there were prolific collections of Joseph Jacob, who published six volumes and Andrew Lang whose 'colour' fairy tale collections—*The Blue Fairy Book* (1901) and a dozen others are still popular among children with attractive editions.

Walter Scott was extremely popular as a children's writer of historical romances. His *Ivanhoe* (1819) remained high as one of the historical romances among the children. The later half of the century produced some notable adventure writers for children. Among such writers R.L. Stevenson was famous for his *Treasure Island* (1883) and Rudyard Kipling for his *Jungle Book* (1894), and Leila Berg's *Box for Benny* (1958).

Rosemary Sutcliff has set new records in the field of historical novels and fantasy. As a sound scholar and beautiful stylist, she has a number of talented works to her credit. Her *The Eagle of the North* (1954), *The Shield Ring* (1956), *The Silver Branch* (1957), *The Lantern Bearers* (1958) are considered best pieces of children's literature.

The realm of imaginative classics has been nourished by the writers like Ann Philipa, Lucy M. Boston, Alan Garner and many others. *Tom's Midnight Garden* (1958), by Ann Philipa is extremely popular among the children. The haunting Green Knowe series by Lucy M. Boston, the first of which *The Children of Green Knowe* appeared at the age of 62 of the author. In 1967, Alan Garner's *The Owl Service* came into light. J.R.R. Tolkien is another writer of repute who was famous for his work *The Lord of Rings* published in 1954.

However, official acknowledgement that children's literature could be worthy was evident in the establishment of the Carnegie Medal in 1936 which is awarded for the outstanding children's books each year. Besides, the Green Way Medal from 1955 for the outstanding illustrated books conveyed the recognition to

children's literature.

By the sixties of the 19th century, a group of masterly scholars and writers were acclaimed by the critics, librarians and by children. On the other hand, children were interested in reading the works of popular writers. Gradually there was a visible change in the attitude of parents in providing funds to children to purchase books. From paperback story books to paperback picture books was a short step facilitated by the development in printing processes. In this connection, Marshall (1982) rightly observes :

1970s can be categorized as the time at which there was a coming together of certain conditions to produce not only a paperback readership but a new genre of books for young people, the teenage novel. (p. 35)

In its place a subtle form of didactic literature appeared. Besides, there was a genuine growth in fact books; biographical series, manuals of all sorts, popularized history, junior encyclopaedias, pre-school and easy-to-read beginner's books. A galaxy of juvenile writers like Naomi Mitchison, Richard Church, P.H. Newby, Richard Graves, Eric Linklater, Norman Collins, Roy Fuller, C. Day Lewis and Ian Fleming made experimentation in the field of Juvenile literature.

A post-World War II stress was emphasised to build a climate of understanding through a number of translation works and publication of both fiction and non-fiction. These books were dealt with responsibility and sentimentally with the sufferings of the wounded world. Serrailier's *Silver Sword* of 1958 is a moving story of Polish children separated from their parents when the Germans took over in World War II, and the long journey to Switzerland in the hope of reunion. The other novels which represented a new realistic school and benefited the world of children are *Gumble's Yard* (1961) and *Pirates, Island* by John Rowe Townsend, Eve Garnett's *Further Adventures of the Family from one End Street*.

After the First World War, the social order of most of the countries of the world changed and, international influences were felt as a result of which the 1920s and 1930s showed a great growth in family and adventure stories. There was also a rapid evolution

of a dozen new-basic genres including the school story, the historical novel, the vacation story, the group or gang novel, the boys adventure tale, the girls domestic novels, the animal novel, the career novel. Some of the worth-mentioning works of this period are Arthur Ransome's *Swallows and Amazons*, Enid Blyton's *Famous Five Books* and Richmal Crompton's *Just William*.

After the Second World War, the growth and development of children's literature suffered a lot due to various side effects of war activities. But at the same time the post-World War, II international trends were felt in favour of placing more books in the hands of more children. There was rebirth of books in other guises, records, radio, television, films, digest, cartoons and versions. The old moral tale became obsolescent.

1.1.2. United States of America

The Bible, *The Book of Courtesye* of William Caxton, *Properties of Things* printed by Wynken de Worde in 1495 were some of the early books of the colonists. Perhaps some of them had brought the English translations of first picture book *Orbus Pictus* planned by Comenius in 1657. The *Mother Goose* verses were very much popular among children of early colonists. Besides some of the colonists owned at least one of the animal stories combined elements of fable and scripture. Topsel's *The History of Four-Footed Beasts* of 1658 is a best example of these books about dragons, unicorns and many other strange creatures. Besides, the chap-books like *Jack the Giant Killer* were very popular.

During the time of revolutionary war Isaiah Thomas, an American publisher, somehow obtained Newbery books for children. These smuggled books were reprinted with few changes; thus, *Mother Goose*, *Goody Two Shoes* and *Robinson Crusoe* became available for children of the new country.

After the revolution, some of the distinctly American histories were published. *The History of America* appeared in 1795 with six woodcuts. Subsequently similar types of history books constituted a major portion of literature for young children of America.

In the first part of the 18th century, several science books were appeared. Isaac Watts presented *The Knowledge of the Heavens* and *The Earth Made Easy*. Thomas Breman's *A Description of a Great Variety of Animals and Vegetables* was essentially a book

for the entertainment of youth. In the last half of the 18th century, women writers like Sarah Fielding, Barbauld, Sarah Trimmer entered the field of children's literature and they taught children through stories.

The beginning of 19th century, marked several changes in America due to Industrial Revolution, use of agricultural machinery, improved communication and transportation through telegraphs, canals and rail roads. Education was considered as the natural right for all children. Much importance was attributed to fact-finding and classified knowledge. A host of pragmatists, Pierce, James, and Dewey solemnly stated that knowledge arises out of experience and theories must be tested. Dewey's philosophy treated education as a social process and emphasised the child's interest. Further Dewey viewed thinking as problem-solving.

These changes of 19th century were slowly reflected in books for children, libraries were established and the Sunday School Movement led to the distribution of tracts and books. As a result of all those changes, there was exclusively a growing body of literature for children by the end of the century.

In the first half of the 19th century Martha Sherwood, an eminent writer, had 350 moralizing books and tracts to her credit. While living in India she produced *The History of Little Henry and His Bearer* in 1814 on her missionary theme.

During this period, biographies of dead pious children were much liked by children. A collection of such biographies was made by Mary Pilkington under the title ? *Biography for Girls; or Moral and Instructive Examples for the Female sex*. Another distinct change of this period was noticed due to the elimination of British background for books of American children. In this direction, Samuel Goodrich took up some pioneering works. He included a variety of subjects like history, geography and science in his *Tales of Peter Parley about America* in 1827. Besides problems of war, temperance and anti-slavery were the most selected topics in the first half of the 19th century. In 1814, Samuel Wood discussed the miseries of the world in his book titled *The Seven Wonders of the World*. The American Tract Society published biographies of the churchmen for children with historical backgrounds. In 1875, *A Young Folk's History of the United States* marks a distinct period of writing exclusively history for American

children. The other writers of repute of the last part of the 19th century were Thomas Higginson, Charles Coffin, George Towle Margaret Gatty.

In the changing world of the 20th century, the child was accepted as an important individual in the family, school and community. The importance of childhood was recognized by the students of child development, anthropologists, and also by the Freudian psychologists. Publishing firms unhesitatingly added children's departments to their firms which clearly indicated the growing importance of literature for children.

In 1919, Macmillan made Louise Seaman children's editor, and other companies appeared. For the first time critical reviews of children's books appeared in *The Bookman* in 1918. Besides, *The Horn Book Magazine*, a magazine solely devoted to children's literature, was first published in 1924. Bertha Mahony, a children's writer and critic of repute, was its editor.

The Newbery Medal in the USA was established in 1922. This Medal was awarded for an outstanding children's book in each year. The Caldecott Medal from 1938 for the outstanding illustrated book for children conveyed the official sanction and recognition to children's literature as a special branch of literature.

The recognition of the importance of the early childhood made it imperative that books should be well-designed for the young children. Due to the improvement of technological progress, picture books for the pre-schoolers were made available. In 1928, the delightful tale *Millions of Cats* by Wanda Gag came to light. This book, however, known as "the first American picture book" (Meigs, 1953, p. 3).

Luck Sprague Mitchell exploited her knowledge of child development in her *Here and Now Story Book* published in 1921. Since the forties, large number of informational books rolled from the presses in order to give the children knowledge on facts on familiar subjects of modern world. *The First Books*, *All About Books* and the *True Book* series are the examples of such trends in children's literature. Many books of experiments by such authors as the Schneiders and Freemans have stimulated children's Science activities. Lewellen, Zim, Ley and Gallant have made significant contributions to the world of science fiction.

Gudrun Thorne Thomsen recorded the stories from Norway under the title *East O' the Sun and West O' the Moon*. The

publication of this book first appeared in 1912. Besides, the edited tales from the *Arabian Nights* by Kate Douglas Wiggin and the *Jataka Tales*, a collection made by Ellen Babbitt, were extremely popular among American children. Between 1900 to 1920 folk literature was enriched due to the efforts of Kate Douglas Wiggin, Parker Fillmore and many others.

Original works as *Harriet The Spy* and the *Long Secret* by Louise Fitzhugh appeared in 1964 and 1965 respectively. These books showed how a writer is adequately equipped with the elements of humour and understanding of the child. In the convention of the talking animal, the authentic work was produced by Bar Lucier Burmen in his charming *Catfish Bend Tales*. The other notable names in writing the animal stories are Jack London, Hugh Lofting, Albert Payson Terhune and Kipling.

Towards the contributions of twentieth century fantasy, the names of Mc Closkey, Cleary and Richard Atwater are significant. Mc Closkey's *Honer Price*, Cleary's *Henry Huggins* and Richard Atwater's *Mr. Popper's Penguins* brought honour in realistic stories. *The Phantom Tollbooth* by Norton Juster and the *Mouse and His Child* by Russell Hoban are considered as two remarkable works of pure imagination. These works of 1960s gave a special claim to eminence to the realm of pure imagination and fantasy of the universe of children's literature.

Now-a-days there is a substantial increase in the number of special interest books and magazines for the children. Books about art, music, dance, sports and mysteries are produced rapidly to equip the mental imagination and literary needs of children's of various categories.

1.1.3 Germany

History of German children's literature dates back to 1867 with the publication of Merget's *Geschichte der deutschen Jugend Literature*. Some years before the publication of this book, the German had enormous children's literature and in West Germany 300 associations were dedicated to the study and cause of children's literature. The educational theories of J.B. Basedow (1723-1790), J.F. Herbert (1776-1841) and Fredrich Froebel (1782-1852) recognized the individual entity of the child and a separate as well as distinct literature for the child was felt.

In 1806, a collection of old German songs and folk verse

Des Knaben Wunderhorn (The Boy's Magic Horn) appeared under the editorship of Achim Von Arnin and Clemens Brentano. This book included many children's songs and considered a part of German childhood, as La Fontaine's *Fables* in France and *Mothergoose* in England had become a part of growing up in those centuries.

The other prolific writers of Verse for children were A.H. Hoffmann Von Fallersleben, August Kopisch, Count Franz Pocci, F.W. Gull, Paula, Richard Dehmel and many others.

The folk-tale collections of the brothers Grimm was a gigantic work in the field of children's literature. It also helped to develop a school of prose fairy-tale writers of repute among which the notable names are E.T.A. Hoffmann, C.M. Brentano, Ludwig Tieck, de la Motte Fouque and Wilhelm Hauff.

In the second half of the 14th century, there was a remarkable increase in the production of children's literature. Due to commercial motive no emphasis was given on the qualitative production of the book. As such, there was a corresponding decline in quality. Karl May's Indian tales were significant contributions to the history of German children's literature. His books were extremely popular among the German readers and up to about 1940, 7,500,000 of his books were sold among German readers. His other contemporary writers famous in German for their notable works were Emilio Salgari of Italy, G.A. Henty in England and Ned Buntline in the United States.

1896 A.D. has been considered as one of the important dates of the history of German children's literature. In this year *Das Elend unserer Jugend literatur* (The Sad State of Our Literature) was published by Heinrich Wolgast. Through this book Wolgast brought forward his express thesis that 'Creative children's literature must be a work of art' and simultaneously decried 'nationalistic' and 'didactic' approach in literature. The two post-Wolgast poets of repute of childhood are Christian Morgenstern and Joachim Ringelnatz. Besides them, Guggenmos's *A Child's Garden of Verses*, though a translation, yet itself is an original work of art.

Between the period of First World War (1914) and Second World War (1945), there was a significant progress of prose literature for children. Wilhelm Speyer's *Der Kampf der Tertia* (The Third-form struggle) is an excellent contribution of Germany to

the genre of school story. In the field of detective, Erich Kastner appears as a prolific writer of the age. His work *Emil and the Detectives* has been considered as a fine piece of classic.

Kastner, the Dean of German's writers for children, has won an international reputation for his long series of stories. His *Die Konferenz der Tiere* (The Animals' Conferences) is a very popular book among the children.

After 1945, German Children's literature took a departure from Nazi blight, and became strong in different aspects. For example, *Vevi* by the Austrian Erica Lillegg is an outstanding fantasy for children. The other two persons reputed in this field are Michael Ende and Kastner. Michael Ende's *Jim Knopf und Lucas der Lokomotivfuhrer* (Jim Button and Luke the Engine Driver) are extremely popular among children. Kruss has also made significant contribution to the realm of fantasy.

In the field of historical novels, Hans Baumann has made significant contributions. His historical novels are *Die Barke der Bruder* and *Steppensohne*. The later is a tale about two grandsons of Genghis Khan. He has also written some narratives describing about some exciting archaeological discoveries. Among such narratives, *Der Hohlen der grossen Jager* (The Caves of the Great Hunters) is a minor classic.

Now a days sincere efforts are being made for both the quantitative and qualitative production of children's literature.

1.1.4 Scandinavia

1.1.4.1 Sweden

Sweden is a group of small sparsely populated countries and popular for 'variety' and 'vigour'. It is also remarkable for its original contributions to the field of children's literature.

The development of children's literature in Sweden is closely associated with that of Germany due to its cultural link and heritage. This may be corroborated with the observation of Encyclopaedia Britannica (1977, Vol. 4) which states :

Children's literature in Sweden for centuries reflected that of Germany, of which Sweden was a cultural province during the Reformation and even through the Enlightenment period. The historian Gote Klingberg traced some kind of religious-

instructive reading for children back to 1600. There is a record though the manuscripts have vanished, of children's plays produced at the country manors during the 1700s and into the following century. The tradition of children's theatre has always been stronger in Sweden than elsewhere in Europe. (p. 238)

Tutor Count Care Tessain's *An Old Man's Letters to a Young Prince* was written in the second half of the 18th century. This book was regarded as first fairy tales written for Swedish children.

In the second half of 19th century, Fredrika Bremer, a traveller and feminist tried to stimulate the work of independent children writers. During that time the influence of Hans Christian Andersen, a Finnish—born was felt in Sweden. Andersen was quite famous as a fairy story writer for children. Later in the century, two followers of Andersen—Helena Nyblom and Anna Wahlenberg, enriched the Swedish tradition of fairy tales.

In the writing of fantasy for children Selma Lagerlof has many books to her credit. Her world classic *Nils Holgerssons underbara resa genom Sverige* was published in 1906 and very soon its English editions appeared in two volumes; one as *The Wonderful Adventures of Nils* in 1907 and the other as *Further Adventures of Nils* in 1911. The historical novel of Laura Fitinghoff under the title *Barnen fran Frostmofiallet* is a description of the famine of 1860s and ranks as a classic.

The period between 1890-1915 has been considered as Sweden's Golden Age. During this period, the picture books of Elsa Beskow's for little children were decisive in their influence.

The period from 1940 witnessed the work of a group of talented writers. Ake Holmburg was an adept writer in the field of humour and nonsense. His *Ture Seventon* detectives were popular among children. Lennart Hellsing was an outstanding poet with his work *Daniel Doppsko*. Besides them, Maria Gripe has developed a number of psychological novels through which she has delved deep into the inner lives of children. Her *Hugo and Josephine* triogy has been treated as a classic in the field of children's literature.

Two prolific genius in the field of Swedish children's literature of the first half of 20th century are Harry Kullman and Martha Sandwall-Bergstrom. In their novels they have successfully

employed the working class industrial backgrounds for children. Edith Unnerstad has successfully exploited the peasant family plots in his short stories with the elements of humour and fantasy. Karin Anckarsvard describes a quite moving tale of a small town life through his work *Doktorn's pojke*. This book was first published in 1963 and its English translation under the title *Doctor's Boy* appeared in 1965.

Lindgren, Edith Unnerstad, Holmburg and others are also successful writers for children and they have well served fantasy in their works. Besides the efforts of Sandburgs, Inger and Lasse have advanced a rich tradition by developing a series of lovely picture books for children.

1.1.4.2. Norway

Norway was a province of Denmark until 1814. But in the beginning of 1830s the spoken Norwegian language has taken the shape of a new literary language, and thus, Norway possessed an identifiable children's literature.

Norway children's literature owes much to Asbjornsen and Moe for their outstanding works in the field of children's literature. The Grimms of Norway published their remarkable collection of short stories during the period 1837 to 1844.

Moe had contributed his might exclusively for the promotion of children's literature. His poems are treated as a part of Norwegian childhood. His future fantasy *Ibrden og i tjernet* (In the Well and the Lake) has made Viggo and his little sister Beate familiar for more than a century. Besides, the fairy tales and children's verses of Henrik Wergeland are still popular among the Norwegian children.

One of the Norwegian critics Jo Tenfjord states that the period from 1890 to 1920 was the period of 'Golden Age' in the history of children's literature of Norway. During this period, the popular 'Inger Johanne' series depicting the story of a little girl of a small town appeared. *The Princess and the Fiddler* of Gabriel Scott was also published during this period. The other writer of repute of this period is Johan Falkberget who has a long list of fairy tales to his credit.

Among the modern writers of children Halvor Floden, Zinken Hopp, Jan-Magnus Bruheim, Finn Havrevold and Leif Hamre are quite famous. Halvor Floden's *Gjenta fra lands veggen* (The Girl

from the Road) is widely read by children. The poet Jan-Magnus Bruheim's three collections of poems have won the state prize. Finn Haverrevold's teen-age novel *Grumbrott* is extremely popular among teen-agers. Leif Hamre is a specialized writer in airforce adventures. He also finds pleasure in writing far away stories either set in from Mexico city or of Northern India.

In 1958, a tiny droll fantasy *Karius and Baktus* of Thorbjorn Egner was published. In this fantasy Egner persuades the little children to brush their teeth and to take their care. Now-a-days fantasy of this kind seems less in Norwegian children's literature. But realistic novels are being published according to the needs and interests of children.

1.1.4.3 Denmark

In Denmark, the earliest books for children were written for the children of the nobility. In 1844, H.V. Kaalund published a picture book of *Fables for Children*. This book was based on the popular verse narratives of the poet Thuringian Pastor Wilhelm Hey. Three years later of the publication of this book, an unidentified Danish humorist added three cautionary tales to a translation of Six Struwwelpeter stories.

Denmark has made a remarkable contribution to the world of children's literature due to the efforts of Hans Christian Andersen, a Danish scholar. His works first appeared in Howlitt's translation of *Wonderland Stories for Children* in 1846. Translations soon appeared in America and the stories have been for over a hundred years, in many languages, English translations and editions. M.R. James translation gives the source of some of the Andersen's tales, seven were genuine Danish folk tales such as the *Wild Swans*.

It has been observed by research scholars that Denmark's general tendency has been to overlay adaptations and translations drawn from its neighbour Germany.

A collection of nursery and nonsense rhymes appeared for the first time as early as 1843. It is evident from this collection that Denmark has a rich tradition of nursery rhymes. This collection not only stimulated Andersen, but also other 19th century children's writers like Johan Krohn.

Johan Krohn's literary excellence lies in his work *Peter's Christmas* which till today remains a standard seasonal delight.

Besides, this rich tradition of literary work was being relayed to the 20th century by Halfdan Rasmussen. His collection *Bjrnerim* (Verse for Children) was awarded the Danish Children's Book Prize. Besides Ib Spang Olsen also was awarded this prize for his nonsense picture book *The Boy in the Moon*.

Research scholars point out that Denmark lagged behind other Scandinavian countries in the development of children's literature during the post-war period. The progress of picture books was more satisfactory than that of the teenager's literature. Girl's novels were written by Jytte Lyngbirk. His love story *Two Days in November* is extremely popular among the girls.

Anne Holm has been considered as one of the boldest original writer of Denmark. Her outstanding work, novel, *David* appeared in 1963. Its English translation *North to Freedom* was published in 1965.

The modern children's literature has made a remarkable progress in Denmark. In 1966, the Minister of Culture commented on the scarcity of Danish children's literature, but the development of all genres of children's literature in present days leads to conclude that those days are over.

1.1.4.4 Finland

The present history shows that Finland is loosely conceived as a part of Scandinavian block. It has been formally independent since December 6, 1917. Swedish, in much of its history, was the language of the educated class.

Zacharias Topelius and Anni Swan are considered as two father figures of children's literature during the pre modern period of Finland. They wrote their fairy and folk tales which were primarily intended for a Swedish reading audience. However, their works were very soon translated into Finnish and became a part and parcel of Finnish tradition and culture. Their contemporary Tove Jansson, 1966 Andersen Medal Winner, was also equally well known for his world of *Moomintrolls*. This book, as observed by the scholars was less successful with English reading children, but much popular among young audiences throughout Northern and Central Europe.

Topelius and Elias Lonnrot were the compiler of the Finnish-epic miscellany *Kelvala* (1835). In that epic they had made sincere attempts to include best-suited folklore for children.

Encyclopaedia Britannica (1977, Vol. 4) opines that this small country has been a focus of research in the international field and states :

Indeed this small country became an international focus of folklore research. One student has said that, it probably possesses the largest number of folk tales in existence, some 30,000 of them. In the early 1960s a fairy tale competition yielded 795 manuscripts, a phenomenal statistic in view of Finland's sparse population. (p. 240)

In spite of the geographical limitations and limited audience, Finland upholds a prestigious place in the main current of children's literature of the world. In addition to Tove Jansson's international reputation, two children's poets, Aila Meriluoto and Kirsi Kunnas also add substantial contributions to the world of children's literature.

1.1.5 France

Till 1940s, the French were not happy in the growth and development of their children's literature. In this connection Encyclopaedia Britannica (1977, Vol. 4) states :

The French have created little children's literature. They have received more than they have given, but they have assimilated, adapted, transformed. The two are not the same thing, for one must love childhood in general if one is to please children other than one's own. And, in 1937, in their introduction to *Beaux livres belles histoires*, the compilers Marguerite Gruny and Mathilde Leriche wrote "Children's literature in France still poor, despite the earliest efforts of the last decade. (p. 240)

It has been observed that the French children's literature begins with the classic fairy tales of Perrault. One of his contemporaries Mme d' Anlnoy had produced a significant number of fairy tales in the late 17th and early 18th centuries.

In the meanwhile, the educational writings of Rousseau had exercised wide influence among the people of France. His 'Emile' provided mental food to those who were interested in the education

of the child. His disciple Mme de Genlis was against make-believe of any sort. She was of the opinion that all marvels should be explained rationally. In her short stories she taught more than the need of the children.

The didactic strain of literature was still in vogue in most of the 19th century. Mme de Segur's most of the novels were not free from those didactic strain. Her 'Sophie' series are treated uncongenial by the critics for the mental nourishment of the child. But this 'Sophie' series is still loved by obstinate little French girls.

Hector Malot's *Sans Famille* is a minor classic of the unhappy child in school and still today this classic is widely read by children. Besides, Jules Verne has been considered as one of the outstanding children's writers of the century. The other writers of this period who enriched and promoted children's literature of the century are Jules Hetzel, George Sad, and Alphonse Daudet.

From the turn of the century to the close of World War II, a number of remarkable works appeared in the field of children's literature. J.H. Rosny's a picture of pre-historic life appeared in 1911. The popularity of this book was so that after 56 years, *Quest For Fire*, an English translation of this book appeared. Andre Maurois's *Patapoufs et filifers*, a gentle satire on war was published in 1930.

The famous dramatist Charles Vildrac has made a significant contribution for the development of children's literature. Besides two pleasant stories of Robinson Crusoe, *L'Isle rose* and its sequel *La Colonie* appeared in 1920s and 1930s. In 1951, his classic animal tale *Les Lunettes du lion* became extremely popular. Besides, the comic strip of Herge entitled '*Tintin*' though appeared in 1930s, yet by the early of 1970s it had sold over 25,000,000 copies.

The growth of children's literature in France was rapid after 1945. This also happened in case of its production of books for which it is difficult to mention the name of all books and their writers. One of most prolific talents is Maurice Druon. His *Tistou of the Green Fingers* appeared in 1957 and is also considered as a kind of children's *Candide* demonstrating how the *Moral Tale* can be transmitted into art. During this period Henri Bosco had enriched the haunting provincial novels about the boy Pascalet, depicting his strange involvements with a gypsy companion, a fox,

a dog in a shifting legend-shrouded natural world. His two famous works, *L'Enfant et la riviere* and *Barboche* are available in English as *The Boy and the River* in 1956 and *The Fox in the Island* in 1959.

Some of the reputed authors had written a number of sound realistic novels. *Colette Vivier*, *Paul-Jacques Bonzon* and *Etienne Cattin* are some of the examples of such novels for children. Besides, Paul Berna has worked in half a dozen genres including detective stories and science fiction. His *Le Cheval sans tete* appeared in 1955. It was so popular that it was made into a successful Disney film and presented into English as *A Hundred Million Francs* and in the United States as *The Horse without a Head*. The history of the children's literature of France deeply acknowledges the contribution of Rene Guillot. In the second half of the 20th century, he left over 50 translated novels for children and about ten non-fiction work. For recognition of his outstanding work in the field of children's literature, he got the most covetous Andersen prize in 1964.

In brief, the activity of French in the early 1970s seemed a bit lacking. But Encyclopaedia Britannica (1977, Vol. 4) points out that 'the 19th century legacy was decisively rejected and at last a natural child prevailed in the imaginative work of the best French contemporaries' (p. 241).

1.1.6 Soviet Union

The history of Russian children's literature can be broken into two parts : one is pre-1917 and the other is post-1917. However, Russia's Pre-1917 children's literature did not attain prolific growth and was in an 'anemic' stage. During this period, the fables of Ivan Krylov was considered as the treasury of Russian folk tales. Finally, these folk tales were compiled by A.N. Afanasyev. In addition to these folk tales material, Tolstoy's *McGuffeyish* moral tales for his four graded readers had enriched the Russian folk literature.

During the pre-revolutionary period, Russia had a little contribution towards the creation of an independent children's literature. The submerged peasantry were only the fireside tale-teller. The middle class did not like to stimulate or support a literature for its children. The privileged class obtained the children's literature for their children from the West.

From 1917 to the 1970s, efforts were being made in Soviet Union to develop children's literature according to the necessity of the State. *Chto K Chemb*, a fresh teenage novel of the 1960s by Vadim Frolov was extremely popular among teen-agers. Its English translation appeared in 1968 under the title *What It's All About*. This novel is quite free from dogma of any kind and governed by the ideals of 'socialist realism'.

Soviet children's literature is a vast body of popularized science and technology for the young children of the land. It prepares the creative potential Soviet citizen according to the national objectives of Soviet Union. With a view to fulfilling this objective, a host of writers have extended their hands. During the 1920s Maxim Gorki called for 'creative fantasy' for children stories.

Besides, Gorki was of the opinion, that such books that would encourage the child to become a 'knight of the spirit' should be given to the child. Chukovsky also opposed two familiar forces 'entertainment' and 'instruction' in his famous book *Malenkiye deti ot drukh do pyati* published in 1925. The English translation of this book *From Two to Five* appeared in 1963.

Yuri Kazakov usually finds pleasure in writing animal stories. His animal tales in *Arcturus the Hunting Hound* and other stories appeared in 1968 and became popular among the children within a very short period. The field of poetry has been enriched by Valdimir Maya Kovsky and Agnia Barto. Generally, Russian children find pleasure in reading poetry with more passion than their opposite English speaking children.

The contemporary children's literature of Russia covers a vast range of subjects of interest. The vast production of children's literature has been done by a number of writers among whom the notable names are Samuil Marshak, Sergey Mikhalkov, Lev Kassil and N. Nosov.

1.2 DEVELOPMENT OF CHILDREN'S LITERATURE IN INDIA

As per the Constitution of India, there are ¹⁴fourteen major languages in the country. They have a rich literary heritage each. These languages are :

1. Assamese	6. Kashmiri	11. Sindhi
2. Bengali	7. Malayalam	12. Tamil
3. Gujarati	8. Marathi	13. Telugu
4. Hindi	9. Oriya	and
5. Kannada	10. Punjabi	14. Urdu

These fourteen languages can be grouped in the following four major language families of India :

- (i) Dravidian—Telugu, Tamil, Kannada and Malayalam.
- (ii) Indo-Aryan (A)—Hindi, Marathi, Gujarati and Punjabi.
- (iii) Indo-Aryan (B)—Assamese, Bengali and Oriya.
- (iv) Persian—Urdu, Kashmiri and Sindhi.

The origin of these languages can be traced out even from the 6th and 7th century A.D. but the history of children's literature in most of the Indian languages begins around the middle of the 19th century. Prior to this, the children were acquainted with some portions of literature of great poets. They had to get the lines by heart and recite them. In Assam, these were *Shishuleela Pada* of Shankar Dev, *Brija Krishna Leela Padas* of Surdas in Rajasthan and a few of the poems of Meera Bai in Gujarat. The saying of Guru Nanak was treated as a part of children's literature in the Punjab. In Tamil Nadu, *Chandi Pada* composed by Avvaiyyar were taught to children. In Hindi *Paherian* and *Mukerian* of Amir Khusro had impact among children. In Oriya, there was a rich tradition of writing *Koilees* and *Chautisas* for children.

In all languages, prior to the advent of written literature, there always exists a body of oral literature which had a flow from generation to generation. In this context, it may be mentioned that folk literature constituted as important part. Usually the grand parents used to collect the children around them and tell stories having both instructive and educative value. These stories were based on *Hitopadesh* and *Panchatantra*. Besides the stories from the *Mahabharat* and the *Ramayan* had wide impact on children as teenagers were represented as heroes in such stories. Identifying themselves with the heroes, the children enjoyed their exploits by proxy. Exploits of Krishna, Rama, Bhima, Prahalad, Dhruba and others were common elements of such stories in almost all regional languages.

There are fairy tales, myths and fables which can be of special interest to children. Fairy tales concern fairies and other imaginary beings with magical powers. Authors of children's literature, all over the world, have been inspired by the fairy tales to write such type of literature.

By the middle of 19th century, there was an increasing consciousness among the educated classes to impart education to children through the medium of mother-tongue. In Oriya, Govind Rath and Madhusudan Rao prepared two readers *Barnabodhak* and *Barnavodha*. In Bengal the work of producing books for children in their own language had started earlier with the establishment of a School Book Society in 1817 and a Vernacular Literature Society in 1851 by Iswar Chandra Vidyasagar and Radhakant. In Assam, the Baptist Missionaries produced books for children in 1936. In Tamil Nadu, the Christian Missionaries also brought out children's magazines entitled *Bala Deepakai*, *Seeru Pillaiyan Nesa Vhozzam* and *Bal Yar Nesa* after 1840. In Andhra Pradesh, Kundulluri Veerasilingam brought out *Neeti Deepika*. In Hindi, Gilchrist of Fort William College, Calcutta, utilized the services of Munshi Sada Sukha Lala Sadal Misra and others for writing books for children. Besides some missionaries also established a Text Book Society in 1823. All these efforts were directed to educate and entertain children by providing them a literature of their own.

The beginning of 20th century ushered in a new era in the field of children's literature, because the writers of different Indian languages started thinking of writing literature exclusively for children. They were tremendously influenced by the *Panchatantra* and *Katha Sarit Sagar* in Sanskrit. They were also deeply influenced by the children's literature in English. But the ground was not fertile enough to produce beautiful and attractive books for children in Indian languages under the period of British Administration.

Independence in 1947, brought fresh vigour and zeal, and a host of writers continued writing for children successfully. Publishers also desired to publish literature for children more and more.

Above all, children's literature in all the Indian languages show some common features of subject-matter and style, because the social, political and economic conditions from which they

spring are similar in spite of the variations of geographical conditions from one part of India to another.

The researcher feels that a comparative study of children's literature may help the writers, publishers and all these concerned to have a glance over the development of children's literature in Indian languages. That is why a brief overview of children's literature in the thirteen major Indian languages excepting Oriya has been discussed in this section. The development of children's literature in Oriya has been discussed in Section 1.3.

1.2.1 Assamese

Assam has a rich heritage of folk literature. Some of the folk stories are so old that it seems difficult to place them in any distinctive period of Assamese literature. Most of these ancient songs, ballads and stories, even today are really a treat for children. The ballads of Phul Kunwar and Moni Kumar, short stories of Tezimola are equally enjoyed by children and adults.

The period between 1300 A.D. to 1490 A.D. is known as pre-Vaishnava era of Assamese literature. This period witnessed the translations of the *Mahabharat*, the *Ramayan* and the *Puranas*. Pioneering work in this direction was done by Hem Saraswati and Madhab Kandali. Hem Saraswati translated *Prahallad Charit* and *Vamana Purana* and Madhab Kandali depicted the legends of Ram in a colloquial language from Valmiki's *Ramayan*. In the later period, the writers of children's literature were influenced by both of the writers.

The wave of Vaishnav revolution passed over Assam during the 15th century A.D. Shankar Dev, popularly known as father of Vaishnav era, had devised a special form of drama known as *Ankianats* (one-act plays) covering subject-matters from *Bhagabat*, *Ramayan* and various *Puranas* to spread his creed. These plays were equally enjoyed by children and adults. Madhab Dev, the disciple of Shankar Dev also had significant contributions in children's plays. The other two notable poets of this Vaishnav era are Ramasaraswati and Sreedhar Kandal, Saraswati's *Bhima Charita* and Kandal's *Kankhowa* (Demon who eats ears) were popular among children.

In 1826, there was a political change of wave in Assam. This year the administration of Assam was taken over by the Britishers. In 1836, the American Baptist Mission arrived and published the

first Assamese monthly magazine in 1836. This magazine *Arunoday* opened a new door for a distinctive type of literature for children and till today continues with its fragrance and flavour.

In 1846, the Baptist Mission brought out some important publications such as *Description of Gauhati in 1846*, *The Greedy Fisherman*, *Nutmeg Tree*, *on Wisdom*, etc. The contributions of Rev. Nathan Brown, S.R. Ward, Mrs. Gutter and many others are still remembered for their pioneering work.

The dramas written towards the end of the 19th century were more or less farces. Some of the dramas appeared in ancient styles during this period among which Purna Kanta's *Nalacharita*, and *Ravana Badha* of Rama Kanta Chaudhury were popular.

Another visible contribution of this period is the publication of textbooks. Baldev Mahanta's *Ujupath*, Padma Hansa, Goswami's *Sikshyasar*, Hema Chandra Barua's *Adipath*, *Patha Mala* and *Asamiya Larar Vyakaran* were some of the important publications to mention. Barua's most notable contribution was *Hem Kosha*, the etymological dictionary in Assamese. This dictionary is still considered as the premier dictionary in Assamese.

In the beginning of the 20th century onwards, systematic efforts were made by individuals to produce good books and literature for children. In 1911, Lakhinath Bezbarua collected the short stories extant in an oral form. A few mythological dramas were also written among which Benudhar Rajkhowa's *Durjodhanar Urubhanga*, Muktinath Bardoli's *Bhakta Prahallad*, Padmanath Gohain Barua's *Banraja* are still enjoyed by children. Some dramas were also written in poetry form. Jyoti Prasad Agarwallah's this category of drama *Nimati Kaina* and *Sona Pakhili* were published in 1964, thirteen years after his death. Some well-known publications in this field are Karuna Bhattacharya's *Shesha Ashru*, Bhola Kalita's *Maugutir Prithivi* and Ananta Dev Sharma's *Jonak Vichari*.

Catering to the needs and tastes of children efforts have also been made on writing scientific features. Mridu Pavan Goswami's *Sarala Shishu Vigyan*, Jogen Barua's *Vigyanar Sadhu*, Anil Kumar Sharma's *Chandralokalai*, Satyabrata Sharma's *Jon Beli Tara* are some valuable contributions.

The Publications Board of Assam has been undertaking pioneering works in the field of children's literature. The Board has recently introduced the work of translation of renowned

children's writers of India and World as well. Even Shakespeare's works have been moulded into simple forms for the easy access of children. Other books of translations are *Man Deshar Sadhu* of Praneeta Devi, *Japaner Sadhu* of Amar Baruah, Praveena Sakhia's *Alice in Wonderland*, Suprava Goswami's *Don Quixote* and Mahendra Barua's *Around the World in Eighty Days*. The Board has also undertaken the work of publishing the tales of the tribes of Garo Hills, Jayantia Hills, Mikir Hills, South Cachar and Mizoram. This collection has been edited by S.N. Barkakoti in the title of *Parbatiya Sadhukatha*.

Besides, children's magazines have been considered as an important organ of children's literature. In Assam, *Arunodaya* published in 1836 by the Baptist Mission was a sumptuous treat in satisfying the intellectual and emotional starvation of children. Some other Assamese magazines such as *Lara Bandhu* (1883), *Jonaki* (1889), *Bijuli* (1890), *Usha* (1907), *Banchi* (1910), *Akan* (1916), *Maina* (1923), *Awahon* (1929) also rendered valuable services to the cause of children's literature.

Thereafter a series of children's magazines appeared for the children's enjoyment and knowledge. Among such magazines *Amar Desh*, *Parizat*, *Ranghar*, *Jon Bai*, *Deepak Natun Beli* were popular publications for children. But, some of the magazines appeared and died down like seasonal flowers due to some reason or other.

1.2.2 Bengali

The earliest form of Bengali literature existed in oral tradition and its content was written in verse. In the beginning, even in the early days of 19th century, there was no marked classification of a special type of literature for children.

The School Book Society was established in 1817. The main object of the Society was to write text-books for children. Besides, publishing a number of text-books, the Society commenced the publication of a children's magazine named *Pashwabali* in 1822. During this time Wood wrote *Chota Henry*, the story of an orphan boy, to preach the ideals of Christianity among the Bengali boys. This book has been regarded as the first Bengali story book for children.

For the promotion of children's literature some of the leading individuals like Iswar Chandra Vidyasagar, Michael Madhusudan Dutta, Jogindra Sarkar and others had made sincere and deliberate

efforts. Iswar Chandra's *Betal Pancha Bisati* though was translated from Hindi, yet was selected widely as a text-book for children. Michael Madhusudan Dutta, the champion of Bengal Renaissance had written a good deal of moral poems for children. The tendency of preaching and moralising children, vanished as soon as the Vernacular Literature Society was established in 1851. The Society translated some Western masterpieces into Bengali. In the translation work, Madhusudan Mukhapadhaya had successfully translated a few of the works of Hans Christian Andersen. The others who conducted pioneering work in translation are Rajakrishna Bandopadhyaya, R. Edgard, Robinson John and Nimai Basak.

Jogindra Sarkar, Upendra Kishore Roy Chaudhury and sometime later Dakshinaranjan Mitra drew young readers with their simple and powerful language, with a tone of gentle humour. Their efforts were directed to acquaint children with the wonderland of stories, poems, songs, rhymes and tales taken from the *Ramayan*, the *Mahabharat* and the *Puranas*.

The other luminaries who enlightened the horizons of childrens literature belong to the Tagore family of Calcutta. They are Rabindranath, Abanindranath, Goganendranath, Satyendranath, Swarna Kumari, Saralabala, and Gnanodanandini Debi. Rabindranath Tagore's short stories like *Kabuliwallah*, *Postmaster*, *Khoka Babur* etc. were very much popular among children. *Sahaja Path* was a primary reader written by Tagore for children. Primary readers earlier prepared by other authors are *Varna Parichaya* by Vidyasagar and *Hasikhusi* by Jogindra Sarkar.

Rabindranath Tagore was an artist of world fame. His famous achievement lies in Oriental type of water-colour painting. His outstanding works are *Ksirer Putul*, *Rajkahani*, *Bhupathrir Des*, *Budo Amta* and *Ram Barom*. He also presents themes from Western writings in an original manner. For example, his *Budo Aamta* is based on a Swedish work *Wonderful Adventures of the Nils* of Selma Lagerlof and *Alor Fulki* on the English translation of a French play *Chantecler* by Edmond Eugene Rostand.

Nazrul Islam, the revolutionary poet of Bengal had written a good number of poems for children which were later collected under the titles *Jhingefal*, *Lichu Chor*, *Khanda Dadu*, *Chiriku-O-Kathaberali*. His plays like *Jhilimili*, *Sat Bhal Champa*, *Putuler*

Biye and *Madhumala* are quite interesting and entertaining for children.

In the thirties, there was a revolutionary approach in the field of Bengali children's literature. The literary tradition which had already been set by Rabindranath Tagore was criticized by a group of promising writers. Among such writers, the notable names are Achinta Kumar Sengupta, Premendra Mitra and Budhadev Basu. This trio made their appearance through *Kallol* and successfully presented the concept of neo-realism before the readers. During this period, Kumuda Ranjan Mallick, Kalidas Roy, Rabindralal Roy, Dharendra Dhar, Kartik Chandra Mazumdar, Leela Mazumdar, Sibram Chakrabarti made significant contributions for the enrichment of children's literature.

During the last thirty years (1950-1980) children's literature in Bengali is being developed in the light of child psychology. Even the social condition and the problem, which the children of India are subjected to, have been portrayed in a true, vivid and realistic manner. The most important event in this period is the publication of *Chotader Viswa Kose* by Ksitindra Narayan Bhattacharya and Purna Chandra Chakraborty. Still today this encyclopaedia in five volumes is the only dependable book of knowledge for children.

This age has also seen the emergence of many young writers for children. Most of them have already made their sincere efforts and produced children's literature in the area of history, humane stories, hunting, games and sports, travel and adventure, plays, songs, poems. Besides, books dealing with science, photography, scientific inventions and discoveries, music, fine arts and encyclopaedia have already enriched the Bengali children's literature.

The first children's magazine in Bengali was 'Digdarshan' published under the editorship of John Clerk Marshman from Sreerampur Press. This was started by the School Book Society. Thereafter, a series of children's magazines were brought out by individual as well as institutional efforts. Some of them are *Pashavali* (1829), first edited by Father Loson and then by Rama Chandra Mitra, *Gnanodaya* (1831) edited by Krishnadhan Mitra, *Vidya Darpan* (1853) edited by Priya Madhab Basu, *Abodh Bandhu* (1873) by Jogindranath Basu and Beharilal Chakraborty, *Balak Bandhu* (1878) by Keshab Ch. Sen, *Balak Hitaisi* (1881) by Janaki Dey and *Sakha* (1885) by Promod Ch. Sen.

In the second decade of the present century two remarkable monthly magazines were *Shishu* and *Sandesh* through which the literary works of a group of leading writers appeared. Among such writers, the notable names are Nabakrishna Ghose, Chandi Charan Bandopadhyaya, Sukumar Roy, Kulada Ranjan Roy and Sukhalata Rao. In the third decade, many more magazines made their appearance, of which *Mouchak* is still in existence.

Thus, it is clearly observed that children's literature in Bengali has flourished over more than a century and a half. Today Bengali literature for children is broader, more varied and more original than ever before.

1.2.3 Gujarati

Oral literature in the form of lullabies and folk stories were the primary source of children's literature in Gujarati. These stories in the form of the *Hitopadesh* and the *Panchatantra* were passed on to Gujarati children from generation to generation.

The first books written for Gujarati children were mainly the text-books published under the auspices of the Book Society set up in 1820. In 1826, ten schools in all—three in Surat, two each in Ahmedabad and Bhrooch and one each in Kheda, Dholka and Nadiad were established with a view to imparting modern education. Gradually, the need for reading material grew. In 1928, Bapusastri Pandya wrote *Aesop Neeti Katha*, a translation from *Aesops Fables*. In 1831, two parts of Gujarati *Balmitra* saw the light of the day. This book was immensely useful for children.

In the first half of the 19th century, Gujarati children's literature was profusely influenced by the literature of the West. The establishment of Bombay Education Society in 1840 heralded a new era in the preparation of textbooks and separate literature, other than text, for children. Forbes, an Englishman established the Gujarat Vernacular Society in 1848 with an object to enrich Gujarati literature. To achieve this noble cause he had appointed a young poet Dalpatram who was quite adept in writing humorous poems for children.

In 1970, Keshavlal Parikh made a collection of riddles known as *Koya Sangraha*. The translation of the English book *Evenings at Home* by Ichharam Desai was instantly popular among the younger children.

Gandhiji's return to India from Africa in 1915 and his stay

at Gujarat proved a turning point in the social and cultural life of India and Gujarat as well. His recognition to the child as an 'individual' remodelled the total conception of education at all levels. His ideas were successfully implemented by many of his associates engaged in the educational activities.

One of such associates, Gijubhai Bhadoka mobilised the public opinion in favour of 'child-centred' education and wrote books like *Do not Beat Children, Do not Scare Children, It is not Easy to be Parents* and so on. He also developed literature for children of different age groups. His stories meant for children up to seven years were rhythmic and pleasing to the ear.

Dakshinamurti, another versatile genius of children's literature, had 150 books for children to his credit. He had a set of 80 books in a series called *Bala Sahitya Mala*. His other publications were *Saja Rahiye, Charman, Anganham, Sheriman, Balashalaman* and *Gamaman*. Thus, Dakshinamurti had presented a variety of subjects according to the needs and interests of the child.

From the third decade of this century a number of anthologies have been made accessible to children. Nanalal, a prominent poet of Gujarat, wrote *Balkaryo*, a collection of poems, in 1931 out of which some were included in school primers due to their educative and entertaining values.

In 1904s, Balgovinda Karyalaya of Bombay started a series called *Balgovindamala*. These books with 32 pages had black-and-white illustrations.

Some of the poets who have made significant contributions in pre and post-Independence era are Jayamangauri Pathakji, Makrand Dave, Avinas Vyas, Jivaram Joshi, Hasit Buch and Suresh Dalal. Pathakji's *Balranjan*, Dave's *Vijli Jubak* Vyas's *Chhab Chhabiyen*, Joshi's *Ramat Gamatgito* and Buch's *Agia Zabukia* are books of poetry enjoying wide popularity among children.

After independence all other genres of children's literature such as fiction, drama, plays, biography and travelogues have been written in large numbers. Notable contributions in those fields have been made by Pankin Trivedi, Pragji Dosa, Uma Shankar Joshi, Chandra Vadan Mehta, Panalal Patel, Dhiruben Patel, Labhuben Mehta and many others.

In Gujarat, the first children's magazine *Baljivan* was published in 1918 under the editorship of Ramanlal Shah, Samal Das

Gandhi's *Ramkadan* appeared in 1948 and Babu Bhai's *Chandapoli* in 1969. Dakshinamurti started *Shishu Vikas* in the late thirties. Many more new magazines like *Phulwadi*, *Bulbul* and Gujarati editions of *Champak* and *Chandamama* are still very popular with Gujarati children.

Three children's weeklies are also being published. They are : *Balsandesh*, *Zagmag* and *Tulwadi*. All the Gujarati newspapers also publish a children's section every week.

1.2.4. Hindi

The history of Hindi as a developed language dates back to 997 A.D. Even some of the scholars put it to 200 years prior to this period. The first Hindi poetic work *Pashudanta* had come to light around 800 A.D.

In the 13th century, poetic form was used in literature for children. For the first time, Amir Khusro composed riddles in 1383 which were equally enjoyed by children and adults. In the 16th century, Kabir Das's *Sakhiyan* had also appealed and enlightened the minds of children for their metrical movement, metaphor and alliteration. His contemporary, Sur Das, has been said as the poet of *Vatsalya Rasa* who has described the childhood of Krishna in the form of sweet short lyrics.

On the basis of available records, it is revealed that a separate literature for children in Hindi came into existence during the middle of the 19th century. This is precisely the period of the beginning of Hindi prose.

In the last half of the 19th century, Bharatendu Harish Chandra was the pioneer in writing the prose in the spoken language of the elite of the day. He is said to be the father of modern Hindi prose. His dramas though specially meant for adults are yet enjoyed by children.

Prof. Gilchrist of Fort William College of Calcutta took the initiative in promotion of Hindi literature. He established the School Book Society in 1833. The Society published books for children, especially a few of the readers. Some of the notable writers of this period are Lalooji Lal rendered stories from the *Hitopadesh* into Hindi under the title *Rajnit*. His other two story-books *Sinhasan Battisi* and *Baital Pachisi*, were quite interesting for children. Sadal Misra's *Nachiketopakhyan* though was not intended for children, yet it was widely read by them. Raja Shiva

Prasad, as an Inspector of Schools in the United Provinces, was directly concerned with the education of children. He had written *Raja Bhoj Ka Sapna*, *Bachchomka Inam*, *Larki Ki Kahani* in keeping with the educational needs and interests of children.

By the end of the 19th century and the beginning of the 20th century, there was a remarkable growth and progress of Hindi children's literature. Pandit Mahavir Prasad Dwibedy, through his monthly *Saraswati*, set standards of writing both prose and poetry. Even he did not forget to write for children. His *Bal Ramayan*, *Bal Mahabharat* and *Balbhagabat* are the priceless contributions to the field of children's literature.

Some of the important and popular books written in prose after 1930 in Hindi are Baboolal Bhargava's *Balkatha* and *Parionka Darbar*, Zahur Bukh's *Kapas Ka Janm*. Pooram Lal Srivastav's *Satvan Neel*, Shankar Jha's *Sat Kahaniyan*. Prem-Chand's *Kutte ki Kahani* and *Jangli Kahaniyan*. The best known books in poetry were Swarna Sahodar's *Chagan Magon*, *Ginti Ke Geet*, Suvendra Kumar Chauhan's *Sabh ka Khel*. Sohanlal Dwibedy's *Bal Bharati* and *Shishu Bharati* and Bal Bhadra Prasad Gupta Rasik's *Manimala*. Some of these books though written earlier, yet came to light after Independence.

During the post-Independence period, there was a considerable progress of children's literature embracing all genres like stories, novels, travelogues etc. And Independence itself was a gift for the rapid and tremendous progress of Hindi children's literature. Hindi was declared as the national language. Many writers and publishers made a conscious effort to raise the standard of books in order to compete with the world's best published children's books.

After Independence, quite a large number of story books for children loom large in the market. Some worth-mentioning works are Qudsia Zaidi's *Albeli*, *Bachhia*, Ramesh Bhai's *Nathhat Poosi*, Manorama Malaviya's *Birbal Ka Beta*, Shakuntala Misra's *Sukha Santara*, Shashiprava Shastri's *Phool Aur Sapna*, Manhar Chauhan's *Apne Apko Saza*, Manhar Varma's *Pyri Bitia* and *Dharti Par Aye*. Significant contribution in the area of novel was made by Bhoop Narayan Dixit. His *Khar Khar Dev* was published serially in *Balsakha* in the year 1952. Thereafter, Ayodhya Prasad Jha's *Lal Putla* was published in *Kishore*,

monthly, in 1957.

In the field of drama, Narmada Prasad Misra had published a collection of 51 plays in Hindi under the title *Sarala Natak Mala*. Narmada Prasad Khare brought out a book *Naveen Natak Mala* in two parts in 1952. Keshav Chandra Verma also published *Bachchon Ki Kachery* in 1956. The other important play-writers are Mangal Saxena, Vimala Luthra, Chiranjit, Devraj Dinesh, Vishnu Prabhakar, Paritosh Gargi, Govind Sharma and others.

Until the 1950s, there were very few biographies, and those few were on historic and puranic personalities. But a remarkable change in the subject-matter was noticed by the end of 1950s and the beginning of 1960s. Among those biographies *Gandhi Baba* by Sudarshan, *Bapuki Kahaniya* by Krishna Hathee Sing, *Motilal Nehru* and *Purusottam Das Tondon* by Jagpatti Chaturvedi and *Sher Sing* by Michael Madhusudan Dutta are excellent pieces of children's literature.

Before 1960 hardly any science fiction was available for children. Afterwards, a series of eighteen books under the series title *Gyan Vigyan Pustakamala* came to light by the efforts of Rajpal and Sons publications. A variety of titles in this series are *Samundra Ki Kahani*, *Atom Ki Kahani*, *Avaishkaron Ki Kahani* etc. The individuals who made their sincere efforts for the promotion of science fiction were Naresh Vedi, Rajeswar Narayan Sing, Suresh Sing and many others.

Before Independence, the periodicals brought out for children were *Vidyarthi* (1914), *Shishu* (1915) and *Balsakha* (1917). Contributors of those journals were Sohanlal Dwivedi, Nath Sing, Swarna Sahadev, Rajpati Sukla, Ram Das Gaur and Prabhudutta Brahmachari.

Since Independence, a number of children's magazines have been brought out. The Times of India Press had started a multi-coloured children's magazine under the title *Parag*. And the Hindusthan Times started the popular magazine *Nandan* in 1964. Being edited by Jaiprakash Bharati, this magazine is quite attractive and suitable for the children of the age-group 8-12. *Champak*, a periodical for children for the age-group 5-8, was started from Delhi in 1968, and presently it is being published in Hindi, Gujarati and English as a fortnightly. It has also a monthly publication in Marathi, Tamil, Telugu and Malayalam. Now-a-days,

there is a mushroom growth of children's magazines in Hindi out of which some are continuing and some have ceased to exist due to various reasons.

1.2.5 Kannada

The Sanskrit translation of the *Panchatantra* into Kannada by Durga Sinha in 1035 A.D. has been considered as the first literature for children of Kannada.

Due to the impact of English education, a gradual change was marked in the field of educational system of Kannada. Educationists were asked to write text-books for the primary school children. Besides, the Kannada teachers were involved in the writing and preparation of text-books. Among such teachers, notable names are M.S. Puttna and C. Basudevaiah. Some of the literary giants like Kamath and Panja Mangesh Rao also contributed their mite in this field. They composed some of the poems for children and also translated a few of the poems from English literature. The translation of *Try and Try Again* of Robert Bruce was an excellent and catchy piece of literature for children.

Afterwards efforts were made to collect prevalent poems in the shape of books. The poems like *Govine-hadu* (The Cow's Song), *Ittare Saganiyaade* (The Importance of the Cow), *Hoge bandi* (The Train) were popular and children could read, learn and recite them with pleasure. Quite a few known poets whose poems were included in the text were Purandardas, Kanakadas, Sarvja, Someswara and Shadakshari.

M.S. Puttna's *Neeti Chintamani* is a collection of short stories which is prepared out of the subject-matter of the *Puranas* and history. Each story contained a proverb or saying either in the beginning or the end.

Rajratnam, another poet of repute, selected subjects like *Kadalepuri* (The Eatables), *Nayimari* (The Puppy) etc. and had composed significant and educative poems on subjects like this.

As a story-writer, Devudu Narsingh Shastry provides ample scope to children to develop their intellect. His work *Buddiya Kathegalu* (The Stories for the Mind) and *Epic of the Monkey* are excellent pieces of children's literature. The stories of Mevendi Mallari are equally popular among Kannada children. His stories entitled *Gobbachchi Goodu* (The Nest of the Sparrow) and *Kadupina Oota* (A Meal of Puddings) bear the testimony of his

talent as a children's story-writer.

After Independence, there is a remarkable change both in content and theme of children's literature. M.V. Seetharamaiah under the pen name of 'Raghava' contributed a considerable number of poems. His contemporaries like K.V. Puttapa, Shanta Kavi and Venkata Rango Katti's poetical compositions conveyed general knowledge, in suitable and interesting rhymes. This type of literature supplemented with wide variety of content and theme brought out an overall change in the atmosphere of Kannada children's literature.

Between 1945 and 1970, the variety of books written were *Nagegadalu* by R. Narasimhachar, *Petemathenji* by M.S. Puttana, *Hakkara Guru* by Mallavi, *Nalvaru Maha Shoorau* by Shankar Bhatt, M.S. Rama Rao's *Buddiya Kalithanu Bambana*, and Kavyananda's *Tusharshata*. The above-mentioned titles dealt with subjects like adventure, fantasy, romance and so on.

Kannada had a number of children's magazines to its credit. In the early forties a monthly children's magazine *Makkala Pustak* was published under the editorship of S. Aswanath Narayan Rao. This magazine was rich in content with black-and-white illustrations. Devendu Narasimhasastry's *Nama Pustaka*, *Chandamama*, and *Balmitra* and Nagaraja's *Papachchi* had quite large number of circulations in Karnataka.

1.2.6 Kashmiri

There was no significant progress in Kashmiri children's literature prior to Independence. Obviously, this is due to the language scene in the State.

Kashmiri is one of the fourteenth regional languages of India and one of the eight languages of the State. According to the State Constitution Urdu was given the status of State language. In such a state of affairs Kashmiri language had to compete with Urdu for its independent growth and development.

In the first half of this century, Mehjur made significant contributions to Kashmiri children's literature. He was considered as the first writer who exclusively wrote poems for children according to their needs and interests. His prayers provided celestial pleasure in the mind of children. Even today, if a traveller happens to stop at a school in any part of Kashmir, he must hear one of his prayers :

“O Lord ! I have reposed faith in you
 Lead me on the right path,
 For how long shall I remain ignorant
 O Lord! Make me drink from the cup of knowledge.”

His second poem for children is in praise of the flowery valley known as *Gulshan Wattan Chhu Sonuy* (Our Motherland is A Garden of Flowers). This poem is a description of Kashmir's meadows, lakes, gardens, flowers and birds.

Mehjur's writings had a tremendous impact on his contemporaries who not only were influenced by his ideals and ideas but also by his language and style. Among such contemporaries, the notable names were Abdul Ahad Azad, N.L. Anbadar, Fazil Kashmiri, Abdul Majid Sayir, Ghulam Rasool Mushtaq and Ghulam Ahamed Javed.

After 1947, sincere efforts were made to write prose for children. The opera *Neki Ta Badi* written for children by Dinanath Nadim was successfully staged by the children. The characters of this opera are the animals of the forest and the story depicts as to how good reigns supreme over evils.

Fazil Kashmiri was an adept poet of children. His book *Shama-e-Wattan*, as a collection of poems, includes variety of topics of interest to children. Another significant contributor of children's literature of Kashmiri is S.N. Bhat Haleem. His *Balayar* (The Childhood Companion) had received an Education Ministry's prize. This is the first book in which all the six stories were illustrated befitting to the plot and situation. The language of the stories is 'chaste, unadulterated and convincing'.

Gradually, there was a significant change in the get-up of the book. It is evident from the book entitled *Marva Pipin Ta Chhanchi Put* of Shankar Nath Kant. The coloured printing with simple illustrations enhances the beauty and charm of the poems. Subsequently this book was awarded by the Ministry of Education. Banshi Nirdosh had translated the book on Rabindranath Tagore's life written by Leela Mazoomdar under the title *Gaumuck Shayir*.

Nazi Munawwar, a bright genius of Kashmiri children's literature, makes unparalleled contributions. As a teacher, he has the thorough understanding about the psychological, philosophical and sociological needs of Kashmiri children. His first book for children, a collection of thirteen poems came into light in

1961. He brought out his second collection under the title *Children's Songs* in 1972. His third book *Song Stories* is merely an adaptation in verse of *Aesop's Fables*. Besides, The Jammu and Kashmir Iqbal Celebration Committee made a significant contribution by publishing the translation of Iqbal's Urdu poems by Nazi Munawwar. The other notable writers are S.L. Sadhu, Pushkar Bham and Akhtar Mohi-ud-Din.

Now-a-days, a group of promising writers are significantly extending their hands for the cause of children's literature. Attempts are being made to develop all genres like stories, novels, travelogues etc., but it is surprising that till 1982, there was no special magazine for children.

1.2.7 Malayalam

Since long, oral form was used as a means of literature for children of Kerala. The women of the society committed the poems of the Malayalam poets written in Puranic themes and retold to children. Besides, they were acquainted with lot of proverbs, riddles and old sayings which breathed the flavour of poetry.

In the 18th century, there were a few books for children among which *Sri Krishna Charitam* and *Panchatantram Kalippattu* by Kunchan Hambiari were noteworthy. The first book was the story of the Tenth Canto of the *Bhagavatham*. This was extremely popular among children due to the harmonious blending of the two languages, Sanskrit and Malayalam. In the *Panchatantra*, the author clearly indicates that his book was exclusively meant for the children who were afraid of voluminous texts. Another pioneering work was done by Nambudripada, a poet of the late 18th century. His *Dasaman* was written in a very simple style and was intelligible both to the children and adults.

Early in the 19th century, a few schools were established to impart elementary education to children. Most of such schools in Malabar and Cochin were run by the Christian Missionaries. Government schools were also opened at Travancore by the order of Raniprabhavati Devi in 1817.

In 1888, a Text Book Committee was set up under the Chairmanship of K. Varma. The committee prepared text books for the children, which were known as the first children's book of Malayalam.

In the early 20th century, efforts were made to publish books both in verse and in prose to meet the requirements of the children of different age-groups. Vallathol and Ulloor, the two great poets of eminence, composed several lines. Some of their earlier passages were also selected for the texts of children. K. Varma and his associates wrote the topics of interests for children with much interest and much attention. His biography *Mahacharita Sangraham* (1895) was considered by the literary critics as his greatest contribution to the world of Malayalam children's literature.

The first conscious attempt to write for children as a distinct literature was visible in the beginning of the 20th century. In 1916, Kumaran Asan wrote *Balaramayan* and Ulloor Paremeswar wrote *Deepawali* in 1935. This book, a collection of 500 verses, was divided into 25 sections, and each section aimed at providing moral instruction to children to lead good life. Poet Shamkar Kurup, the first Jananpith Award winner in Malayalam literature, made a significant contribution by providing two anthologies for children. The other notable poets were Akkithan, Evoor Parameswaram and N. Narayan Karup.

There was a remarkable progress in the publication of story-books between 1911 and 1920. During this period 139 story books were published in 1949, Prana Chanda's *Balaramayan* was translated by Uma Antharjanam. Mathew M. Kuzhiveli brought out Balam publications in 1948 and under this publication one hundred books were printed out of which many story books were based on adventure, Greek mythology, and the *Arabian Nights*. O.P. Nambudripad's book based on *Aladdin and the Wonderful Lamp* was also quite interesting and entertaining for children. C.P. Govinda Pillai, P.T. Bhaskar Panikar, G. Shankar Kurup had significantly contributed towards the writing of historical stories.

Children prefer dramas with dance and music rather than prose dramas. Ananda Kullana's *Cheeta* is one of such dramas which was popular in the fifties. Sudhanshu Chaturvedi's *Veera Putran* depicting the background of Ashoka's reign and *Kotungattinta Avasanan* on the background of the First World War, were popular among children.

In the field of travelogues, children's literature of Malayalam has significantly progressed. One of the earliest travelogues was

written by C.R. Krishna Pillai on his visit to the Soviet Union. This book was written in the form of letters to his grand-daughter. Though K.P. Keshavmenon's *Bilathivisesham* was one of the earliest travelogues of the century, yet it is still popular with children. The others who have made notable contributions are C.J. Shanta Kumar for his *Kangaroo to the Moon* and T.V. Mathew for his *Baladweepa*.

The credit of writing *History of Malayalam Literature for Children* goes to Evoor Parameswaran. Undoubtedly, this is an original contribution for children. Besides, the State Language Institute has taken up some pioneering works in the field of children's literature and within a period of ten years, this Institute has published 400 books for children. In 1981, the Government of Kerala has established a State Institute of Children's Literature to produce good books for children.

In 1948, the first journal for children entitled *Balam* was published by Mathew M. Kuzhiveli. Then two monthly magazines, *Poorpatta* and *Kingivi* were published, but their publication was stopped due to financial difficulty. Nehru Bal Bhawan also published a magazine entitled *Thaliru* for children. This magazine is quite educative and entertaining.

1.2.8 Marathi

Marathi children's literature owes its origin to the Sanskrit work the *Panchatantra*. The *Panchapakhyan*, a Marathi translation of this work, was published by the Department of Education in 1825, known as Mumbai Hindi Shikshan Mandali. *Simha Samabatisi* and *Viduraniti* of Vijayvathishastri were the other two books in this series.

Mumbai Hindi Shikshan Samiti also encouraged Townshend to publish *Balagosthi*, a collection of stories for children of the age-group of 3-8. Bapu Chhatre was one of the close associates of the Mandali. His two remarkable works *Balamitra* and *Isapariti* were very much popular among children. In the later period, the Mandali stressed on the publication of subject-matter containing interesting information for children. The *Nitidarpan* of Vishnusastri Bapat, published in 1936-37 is an example of this kind.

In 1840, Mumbai Hindi Shikshan Samiti was closed down and a new Board of Education was set up by the Government. This Board of Education encouraged Hari Keshavji Pathare to

prepare *Shalopayogi Nitigrantha* on the Basis of 'Moral Class Book' in English, including stories of greatmen. Major T. Candy as the Secretary of the Board, took initiative in the preparation and publication of children's books.

An important stage in the development of Marathi children's literature was marked in the later half of the 19th century. In 1851, Balshastri Jambekar's *Nitikatha* and Chhatre's *Bodhakatha* were brought together and published under the title *Nitibodhakatha*. Major Candy also edited and published the revised edition of Balmitra. Binayak Kondadev Oak, as the Assistant Educational Inspector of the Board, had a long list of contributions to the field of children's literature. He had, to his credit, fifty books for children. These include *Hindustan Katharasa*, *Mahan Manimala*, *Shirastedara*, *Mulanche Kalyana* etc.

The year 1910 marked a new stage in the development of poems written for Marathi children. Sukthankar Vasanti and G.H. Patil were two representative poets of the decade. Patil's poem *Balasharada* had wide impact on children. By this time, the children's literature of Marathi was greatly influenced by the educational thoughts of Madame Montessori. Writers of children's literature were deeply moved to develop literature according to the needs and interests of children. Among such writers, V.C. Mayadeo wrote poems with the elements of dramatic effects in a simple language. The notable names who had influenced the last three decades are Aparna Desh Pande, Gopinath Talwalkar, V.M. Kulkarni, Bhawanishankar Pandit, N.C. Lymaye, G.H. Patil, Shantaram Athavale, Suryakanta Khandekar, Shanta Sukla and many others.

In the year 1910, V.G. Apte published a story book entitled *Balamanoranjana* which presented stories from the *Hitopadesh*. Apte had also selected a few stories from the *Arabian Nights* and Krishnanachari Chiplunkar abridged some of them which were published in two parts under the title *Chittaranjana*. In 1916, V.D. Karve published *Manoranjana Pustakmala* which was an adaptation of stories written in English by Hans Christian Andersen. The other story writers of repute are Gangadhar Gadgil, Raghubir Samant, Sudhakar Mantor, Amarendra Gadgil, Malati Dandekar, Prabhavati Joshi and many others.

A beginning was made in writing dramatic stories for children in Marathi as early as 1928 by N.S. Navare who presented

Sanskrit dramas in form of stories for children. Shakespeare's dramas had already appeared in Marathi. *Sulabha-Kali Das-Katha* by B.D. Gangal's was a sincere attempt to present the works of Kali Das in a dramatic form. The other popular children's dramas are R.S. Joshi's *Haravaleli Angathi*, P.R. Lele's *Saubhadra*, *Sharada* and *Muka Nayak*. Besides these, D.N. Shikhari's *Natakakara* introduces Marathi dramas effectively in two parts. P.K. Atre's dramas like *Gurudakshina* and *Veeravacana* were successfully enacted by young boys. The other notable names in this field were V.K. Shrotriya, N.D. Tamahankar, S.A. Sukla, S.R. Dhavale, Shashikala Alandkar, V.K. Nerurkar and K.C. Pandit.

In the early stages of the 20th century writers of Marathi children's literature made efforts to write novels. Nari Narayan Apte's *Suryodaya* came to light in 1919 in an abridged form. Apte's other renowned novels were *Vsahkala* and *Suryagrahana*. Nathamadhava wrote eight novels on Shivaji which were quite popular among children. S.B. Hudaliker's *Ajayagadachi Rajakanya*, Malati Dandekar's *Udayakumar*, D.K. Barve's *Gulachhabu* and Sharacchandra Tongo's *Kumara Va Zelana* were imaginatively written for children.

Lives of greatmen have been widely published for children in the form of drama, novel and one-act play. This branch of literature was significantly contributed by Vinayak Kandeo Oak, V.G. Apte, R.G. Kinare and S.K. Naik, Oak's *Mahanimala* Naik's *Malinchya Kanhin Goshthi*, Siddharamdatta's *Baladavsha* and Sane Guruji's *Bapujinchya Goda Athavani* in six parts are some of the popular biographies of Marathi children.

Marathi children's literature has also significantly dealt with subjects of miscellaneous category such as language, geography, travelogues etc. B.D. Karve's *Me Kasa Jhalo*, N.M. Patwardhan's *Jagatila Manja* and Padma Prakashan's *Bhugalamala* are extremely popular among children. Due to fascinating presentation and style, V.D. Ghate's pioneering work *Nana Deshantile Nana Loka* has claimed a special place in the history of Marathi children's literature.

The credit of starting a new era in the field of children's literature goes to the American Mission. Under the auspices of the Mission *Balabodhamewa* was published up to 1928 giving biblical stories. In 1928, Rev. D.N. Tilak assumed its editorship and aimed at delighting children. The famous Maratha writer for

children V.K. Oak started *Balbodha* in 1881. Vasudev Govind Apte, a renowned teacher of repute, edited *Ananda* in 1906. This monthly published small articles for children, introduced puzzles and provided pleasure to children through pictures.

The beginning of the 20th century was marked by many new magazines for children. R.K. Sahasrabudhe's *Balodyana* appeared in 1919. In the year 1927, *Mulanche Masik* from Nagpur and *Khelagadi* from Bombay was published for children. *Kishore* appeared in 1947 under the editorship of A. Kulkarni Kumar as edited by Virendra Aditya. The other children's magazines are B.R. Bhagat's *Balmitra* and V.K. Bhawe's *Suman*.

1.2.9 Punjabi

Oral folk stories and lullabies were the primary source of Punjabi children's literature. Gradually in the indigenous *Pathasalas* and *Makhtabs* the tales of the *Ramayan*, the *Mahabharat*, the *Panchatantra* and the *Sakhis* of Gurunanak were told and retold. Though these materials were meant for children, yet hardly any effort was ever made for wholesome literature in the content and manner specially meant to be read by children.

With the establishment of *Pax Britannica* in Punjab in 1849 and the Department of Education in 1856, there was a substantial change in the educational set up of the State. The schools were started, a uniform syllabus was followed, and a text-book Committee was set up by the Education Department to prepare text-books for children.

In the preparation of the text-books, Behari Lal Puri was one of the earliest leading intellectuals. To his credit he had a number of Hindi and Punjabi books for Punjabi children. His books like *Charitavali*, *Vidya Ratnakar*, *Budhi di Vadiayee*, *Dhan di Vadiayee* and *Chup Rehan de Gum* were fine pieces of children's literature written in a direct and easy style. In the later part, most of the children's writers of Punjabi were deeply influenced by the literary works of Puri.

Dhanwat Sing Sital wrote both in prose and verse for children. He is one of the celebrated writers who has written biographical stories of the Sikh Gurus. Some of his pioneering works were *Chirhi De Chonchle*, *Ikksee Bakrota* and *Chalakoloombri*. These books are well illustrated for children.

Santosh Sahani has exclusively written for children. She has

a dozen of books for children to her credit, among which plays in verse are the main. Her other contemporaries of repute are Gurudayal Sing and Rajendra Sing Atish. Gurudayal Sing's *Turkk Kho Laya Kanvan* and Rajendra Sing Atish's *Pappu Te Puri* are written in conformity with the psychological basis of children's literature.

Sohan Singh Sital, the Sahitya Akademi Award-winner novelist, is equally popular among children for his melodious verse and simple direct prose. Other notable names are Jagdish Singh, Amrita Pritam. Gyani Lal Singh, Guru Charan Singh. Balwant Singh Chatrath. Sukhwant Kaur Mann, Sajan Grewal, Raj Dalar, Gurbax Bahalavi, Avtar Singh, Amar Komal and Basanta Kumar Ratan.

The Modern Sahitya Akademi. Amritsar, was established in 1950 for the promotion of literature and art. Worthy efforts were being made to produce illustrated books on subjects like science, geography, folk-tales, history and world classics for children. The Akademi has more than 200 titles to its credit on the abovementioned subjects. Some of the popular titles are *Tarian di Duniyan*, *Robinson Crusoe*, *The Great Stories of the World*, *The Tales of Arabian Nights* etc. The Akademi has also published two comprehensive volumes of biographies of Guru Nanak Dev and Guru Teg Bahadur.

Mohan Singh Vaid had set aside an occasional column for children in his reformatory journal *Dukh Nirvan* in 1906. Afterwards, a popular children's magazine *Bachhon Ka Akhbar* was published from Lahore. This magazine was followed by *Phool*. Mohan Singh, a noted poet of Punjab, had revived a few pages for children in his magazine *Panj Darya* (1939).

After the partition of Punjab in 1947, there was an awareness among the children's writers for the spread of their mother tongue. Gurubakh Singh Preet Lari, a popular journalist published *Balsandesh* under his overall charge. He was assisted by his writer son Navtej Singh. Jiwan Singh of Lahore Book-shop also published *Baldarbar*, a Journal for children, which was subsequently popular among children. Its first editor was the Punjabi poet Ajaib Chitrakar and then the responsibility of editing went to the hands of Hazara Singh, an expert in the field of book production. The other popular journals for children are *Chhunchhana*, *Baljagat*, *Balak*, *Bal Sansar* and *Amar Kahanian*.

Now-a-days there is a mushroom growth of children's journals in Punjab. But many of them are either irregularly published or have stopped publication due to financial stringency. Above all these journals have promoted many a writer to write for children besides entertaining and educating them.

1.2.10 Sindhi

The history of Sindhi literature is traced back to the beginning of the eighth century A.D. But Sindhi was a fully developed language about the 16th century due to the contributions of some sufi and saint poets who produced Sindhi poetry of high order.

Folk literature in Sindhi forms the early children's literature. It contained folk tales, songs, fables, semi-historical legends, nursery rhymes, sayings, proverbs, riddles, anecdotes, jokes etc. for the entertainment of children. Besides the stories of the *Panchatantra*, the *Ramayan*, the *Mahabharat* and the *Puranas* were very familiar literature for children.

Long poems in Sindhi, known as *Kissa* was very popular among children and adults due to its style and presentation. Besides, such poems have a long tradition. In 1723 A.D., the earliest manuscript *Kissa* in verse came into light. Other *Kissa* poems in Sindhi written in pre-British period are *Banke Shah Baharan* of Chhoto Khati, *Saif-al-Maluk* of Jamal, *Yusuf-Zulekha* by Muhammed Maluk and *Janja-mah-Sultan* by Abdur Rahman. Another type of poetry which appealed to adults and children alike is called *Munazira*, in narrative form, representing dialogue between two parties. *Munazira of Topi and Paga* (Cap and a Turban) of Khair Shah has become very popular in Sindhi.

Modern period in Sindhi literature may be traced back since the days of conquest of Sindh by the Britishers in 1843 A.D. During the next year, Sir Charles Napier, the Military Administrator of Sindh, established a printing press in Karachi. In those days, Sindhi language was written in different scripts, i.e., Perso-Arabic, Devnagari, Gurumukhi and Hindu-Sindhi—a variety of Devnagari letters without the headline used profusely by traders. Due to this reason, a committee of scholars was appointed by Government, to standardize the Perso-Arabic characters for writing Sindhi in 1853 A.D. Thereafter planned efforts were made to develop all genres of literature.

The writers who contributed significantly to the production of

children's literature in the second half of the 19th century were Dayaram Gidmal, Sadhu Hirananda, Mirza Kalechbeg, Konromal Chandanmal Khilani and others. Dayaram Gidmal wrote *Gulianid Sita*, a collection of short stories. Sadhu Hirachand wrote *Hiran Joon Kanyoon*, a book of short stories. Besides these Mirza Kalechbeg had two hundred books to his credit. Another luminary of this period was Chandanmal Khilani who had attained excellence in writing stories and anecdotes for children. Bherumal Maharchand had the credit of writing lyrical poems for children.

Krishna Chanda Biswas, a primary school teacher, was pioneer in the field of Sindhi children's poetry. The poems of Biswas were collected under the title of *Shirin Shair* (Sweet Songs). The contribution of N.V. Malkani is also worth-mentioning. He wrote *Baraniyoon Baliyoon* in poetic prose.

The Sindhi Community was proud of Dada Sewak Bojraj Motwani for his sincere efforts in the development of children's literature. He started the '*Balkanti Bari*', an organisation through which thousands of children were moulded. The others who contributed their literary genius to '*Balakanti Bari*' and revealed themselves through this organisation's children's journal *Gulistan* are Hari-Sundar Rupchand, Hari Dilgiri, Bapukishmi Chand and Rama Krishna Advani. Jethanand Nagrani wrote short dramas for children full of humour.

Independence of India in 1947, brought in its wake the sad story of partition. As a result of this, Sindhi language was left without a base and the education of Sindhi Hindus suffered a lot. After some days Sindhi middle schools were started especially in Maharashtra, Gujarat, Rajasthan and Madhya Pradesh. Around 1950, Sindhi Hindu writers and educationist who had migrated from Pakistan and had settled down in different parts of India paid their attention for the development of Sindhi education as well as literature. Some of the reputed poets composed poems for children on different topics and different objects in keeping with the needs and interest of children. Among such poets, the notable names are Parassaramzia, Motiprakash, Asha Doyal, Anjana Sikayal, Kanayalal Kan, Tekechand Masal, Kimit Kamal, Goverdan Ghiyal and many others.

In the field of short stories Mohandas Kourmal, Prabhdas Brahmachari, Goverdhan Bharati, Tulasi Ahandain, Dholam Rabi, Gantannu Sikharpari, Gidmal Hajani, Kishanlal Bajaj,

Hundraj Balwani and others made significant contributions.

Modern Sindhi children's literature has developed to a great extent due to the efforts of private as well as Government organisations. Awards are being given for distinguished works in the field of children's literature. Parasaran Zia has been awarded by the Ministry of Education for his book *Bagh Bahadur*. A similar prize has also been given to Goverdhan Bharati for his work *Lotyoom* by the Ministry. The other prize winning books are J.K. Gogia's *Jyot*, Deepchand Tilokchand's *Jawahar Darshan* and Melaram Mangatram's *Gandhi Darshan*.

There was significant growth and development of children's magazines in Sindhi after 1947. These magazines were published by private publishers. Among such magazines *Rabela* is published from Larkan, *Chiniga* from Dadu, *Haria* from Umarnkot, *Joti* from Hyderabad, *Popata* from Khairapur.

1.2.11 Tamil

The original literature for children in Tamil existed in the form of riddles, proverbs, folksongs and tales and remained mostly in oral tradition. The poets of yore wrote numerous riddles known, as 'Pishi' to satisfy the inquisitiveness of the child. Besides, many poetical works were produced in the middle ages to impart moral and ethical values of life to younger children.

In the 9th and 10th centuries, Jain scholars wrote a few stories in Tamil verse. Among such scholars, Nari Viruttam, Eliviruttam, Karli Viruttam etc. were quite famous among children. In the 12th century, Avvaiyar, a famous poetess, wrote a number of books among which *Aathi Choodi*, *Vendam Moddrai*, *Nalvazhi* are both educative and entertaining.

In the 18th century, Father Beschi, an Italian nationalist, popularly known as Veeramamuniver, wrote a story *Aviveka Purana Kurukathi* which was famous for its style of presentation and elements of humour.

The 19th century marks the beginning of modern period in Tamil literary history. During this period, there was a significant development of prose forms like short stories, novels, dramas and essay. These forms fully developed in the 20th century. Furthermore, the separate identity of the child was accepted by the Tamil educationists and they felt the necessity for separate literature for children.

In the first half of the 19th century Namasivaya, Mudaliar introduced delightful verses into elementary text books. His contribution to children's literature was so original that many of the writers were influenced by him. Among such writers Mani Thirumavukkarasu, Shivamathar and Nagar Muthaiah are the main.

In 1935, K.S. Arunnandi of Jaffna, Ceylone, published an anthology of children's poems, *Pillai Pattu*, the first of its kind in Tamil composed by the Ceylonese poets. In 1970, another anthology of such poems *Muthukkuiyal* was published in Madras. This anthology consisted of about the hundred and thirty poems including the poems of poets from Ceylone, Singapore, Malaysia, and also from Tamil Nadu. The other notable poets are Bharati, Karimoni, Bharatidasan, Suddananda Bharati and others.

Modern Tamil writers have retold for children stories from the *Ramayan*, the *Mahabharat* and the *Panchatantra* besides folk and fairy stories of ancient and medieval Tamil Society. They have also developed stories on various themes like the relationship between the teacher and the taught, reunion among members of a family and friends, and true love between brother and sister. Outstanding stories among those are Sindarai's *Anbu on ru Tan*, Akilon's *Kannana Kannam*, Balsubramaniyam's *Kudumi Vattiyar*, G.N. Indira's *Chitravi Anbu* etc. The other notable story writers are K.V. Jagannathan, Y. Govindan, Tambi Srinivasan, Naha Muthaiya, N.C. Deivashikhanoni and Thangamoni.

There was a dearth of Children's dramas in Tamil. With the aim of encouraging plays for children, the Association of writers of Children conducted a children's drama festival in 1955. One of the plays, *Thangakkuzhandaigal* written by Tambi Srinivasan got the Central Government award in 1959. Poovarnan and Koothapiran have a number of plays to their credit and have successfully enriched this kind of children's literature in Tamil.

At present, there are over three hundred books in Tamil in all branches of science. Some of the pioneers in this field are N. Vamamamalai, S. Tothadri, P.N. Appusami, J.P. Manikkam, N.K. Nagarajan, S. Subramaniyam, P.N. Balasubramaniyam, Azhi Ve Ramaswamy, K. Rajaram, M.C. Subramaniyam and many others. In their works they have made learning easier for children by presenting factual information in a light and humorous view.

The Tamil Academy has published a general encyclopaedia for children in Tamil entitled *Kuzhandaigal Kalaikkalanjiyam* under the Chief Editorship of M.P. Periaswamy Tooran. The publication of this encyclopaedia is a milestone in the development of children's literature in Tamil. Its get-up and illustration, style and representation is such that it is liked and found useful by children of different age-groups.

The first children's magazines in Tamil was printed in 1840. It was *Bala Deepika* and was published by the Christian Society, Nagarcoil. A few years later the Christian Mission started two more periodicals for children—*Sirupillaivin Nesattoyan* and *Baliar Nation*. In 1891, Swaminath Iyer published stories and poems for children in his journal *Viveka Chintamani*. In 1917, A. Madhaviah published traditional children's stories in his journal *Thamizhar Nesan* serially and later published under the title *Bala Vinotha Kathaikal*.

In 1942, from Rajavaram, a village in Pudukottai district, a magazine entitled *Poppa Malar* was brought out for children by Mathunarayan. This magazine received wide appreciation from children as well as adults for its educative and entertaining value within a short span of time. Gradually, publishers began to show interest in bringing out magazines for children.

Between 1947 and 1952, there were forty Tamil periodicals for children. *Ambulimama*, a monthly magazine, was started in 1947 by A.V. Subha Rao and B. Nagi Reddy. This magazine is continuing till to-date. Now-a-days many magazines are being published for children, out of which some are published irregularly.

1.2.12 Telugu

Children's literature in Telugu, for more than ten centuries had produced classical and conventional poetry. The *Satak Sahitya* in the form of hundred poems, and based on a particular theme and addressed to a group of people or a deity etc., is a time honoured form of children's literature in Telugu. Among such Satakas, the *Krishna Satakam* and *Sumathi Satakam* still find a place in the school curriculum of Telugu, and they are at least seven or eight centuries old. Later on, a number of *Satakas* were composed by some of the prominent writers who devoted a part of their time for children's literature.

In the beginning of the 8th century some portions of Telugu

classics like *Pathanas Bhagabatam*, *Prahallad Charitam*, *Rukmini Kalyanam*, *Gajendra Moksham* were popularly liked by children of 10-15 years age-group, but the language was not suitable for the children.

Vavili Kolanu Subba Rao (1863-1939) noticed this difficulty of children and wrote stories of classics and mythology in his famous series *Arya Katha Nidhi*, published in 30 volumes of pocket size. His books under the title *Kumar Hitacharya*, and *Kumari Hitacharya* bear the testimony of moral instruction to young boys and girls respectively. The other contemporary scholars of modern prose are Subba Rao, Gurazada Appa Rao and Veturi Prabhakar Sastry. Appa Rao's small poem *Puttadi Bomma Parnama* (Pumama—The Girl of Golden Complexion) is even now sung in the cultural functions of the schools by children. Sastry's *Bala Bhasa*, a collection of songs, deeply moves the mind of children towards different themes of songs.

Gidagu Sithapathi, a junior among these pioneers but as a senior guide to several writers of today, had deeply realised that children should have a separate literature without being subjected to the intellectual and emotional starvation. He has a number of such books to his credit. Besides, he had arranged three workshops—one in Rajahmundry in 1956 and two in Hyderabad in 1959 and 1961—to provide practical guidance to promising young children's writers. Among his contemporaries, famous were Kandukuri Veeresalingam Panthulu, Gurazada Venkata Appa Rao and Vedun Venkata Raya Sastry.

Children's literature in Tamil gathered momentum immediately after India got Independence in 1947. Weekly programmes for children were broadcast gradually in Madras, Vijayawada and Hyderabad studios. Raghav Rao and his wife Kameswari took over the charge of children's programmes. They were popular as *Annayya* (Brother) and *Akkayya* (Sister) in the All India Radio. With the formation of Andhra Pradesh, the centre of activities of Raghav Rao and Kameswari shifted from Madras to Hyderabad. Besides, giving a list of valuable books to children, this Nayapati couple has worked for children for the last thirty years and has established Andhra Pradesh Bala Academy in November 1977 for children which has been helped by both the State and Central Government.

During the last thirty years, some of the young promising

writers have entered into the field of children's literature and their contributions are also substantial for the enrichment of children's literature in Tamil. They are Narla Chiranjivi, Karuna Sri, V.B. Narsimha Rao, Nanduri Rammohan Rao, Alpartiri Venkata Subba Rao, Naga Malla Reddy, Chinta Hanumantha Rao, Utkala Satyanarayanacharya and many others.

In the meanwhile, there has been a growing awareness among individuals, institutions and at the State Government level as to the need for providing more and more standard reading materials for children. The Andhra Pradesh Sahitya Academy, Telugu Bhasa Samiti, Southern Language Book Trust, Madras are giving awards to the best children's books.

In 1940, Gidugu Sitapati started a separate column in the leading literary journal *Bharati*. This column known as *Balanandan* gave the scope of revelation of literary works to several new talents in the field and promoted the cause of children's literature in Tamil. Two years before Independence a magazine exclusively for children was started under the title *Bala*. During this period *Chandamama*, the most leading children's magazine of today took its birth. The other journals of Tamil are *Bommarillu*, *Balamitra*, *Nandan*, *Champak Bujjayi*, *Balabharati* and *Pramod*. Among such magazines, *Chandamama* occupies a prominent position not only in content, production and circulation, but also in fostering an integrated outlook among the youngsters and elders as well. Though many journals were started during the last thirty years, most of them had to be closed down due to some reason or other.

1.2.13 Urdu

Urdu in its early stage followed Persian standards. Abdul Nasar Farahami's *Nisabul Subian* was one of the famous Persian text-books written in verse. This text-book and similar works were regarded as models of early literature for children in Urdu.

In the 13th century, Amir Khusro had many writings for children to his credit. His book *Khaliq Bari* was a dictionary composed in a variety of metres. His *Dosukhane* based on words carrying double meanings, are still popular among children. By the end of the 17th century, the next important book written for children in Urdu came from the Deccan. This book was composed by Shah Hussain Zauqui entitled *Maa Baap Nama, a Masnavi*.

In this long poem, the poet pays respect to parents and children. *Masnavis* of Meer Taqi Meer was also equally popular during this time.

Inshah Alla Khan of Lucknow ushered in a new era by introducing prose into literature for the first time. Written in 1893, his story *Rani Ketaki ki Kahani* has been regarded as the first children's story in Urdu. His contemporary Nazir Akbarbadi has made significant contributions to children's literature in Urdu. Among those composed for children, the *Patanga*, *Gilahari Ka Bachcha*, *Reechli Ka Bachcha*, *Barsat Ki Baharen*, *Tilke Laddoo* and *Hiran Ka Bachcha* are quite familiar in the circles of children.

Mirza Asadulla Khan Ghalib, the famous Urdu poet, had also paid due attention towards the growth and development of children's literature. His work *Qadir Nama* is composed in a single metre.

After the first Independence struggle of 1857, there arose a sense of consciousness among the literary persons to feed the mind of young generations with the ideas and ideals of patriotism and love for their own country. Hence, an abject need for a simplified literature for children was felt. In this direction Sir Syed Ahmad Khan and his contemporaries like Maulana Mohammed Hussain Azad, Maulvi Altaf Hussain, Nazir Ahmed had also contributed for children.

Maulvi Mohammad Ismail Merruthi mostly wrote during the 19th century. He was also endowed with the responsibility of the preparation of text-books by the Department of Education, Uttar Pradesh and Bihar. The first of his text-book series in five volumes was published in 1895. It had run into 92 editions till 1958.

In the beginning of the 20th century, significant efforts were made by writers and poets for creating literature for children. Allama Iqbal, Pandit Brij Narayan Chakbast, Tirlok Chand Maharoom, Hamid Hasan Qadri, Nazam Taba Tabak, Hamidulla Afsar Merruthi, Trilok Chand Mahroom, Maulana Mohammad Hussain, Maulvi Sidhiqui, Zakir Hussain, Hafeez Jalandhari and many others made notable contributions.

After Independence, the Urdu children's literature has been enriched by the writings of Rooman Ansari, Zaki Anwar, Mujtaba Mahmood, Prakash Pandit, Inderjit Sharma, Afsar Abdul Ali, Iliyas Sitapuri, Bazmi Bharati, Siraj Anwar, Javed Arif,

Khan Nazmi, Sitaram Kapoor and many others.

Among those contributors Siraj Anwar's novels *Khaufnak Jazeera*, *Kali Duniya*, and *Neeli Duniya* are quite popular among children.

Muzzaffar Hanfi's poems like *Football*, *Patanga*, *Ghee Shakar*, *Nach Mere Bandar* are widely read and enjoyed by children. At present, the progress of children's literature in Urdu is many-sided and books covering various aspects of life have been written and published. Books on Islamic history, general knowledge, geography, home science and hygiene, general science and similar other subjects are plentifully available in the market.

In the beginning of the 20th century, magazines for children were introduced and *Bachchon Ka Akhbar* appeared as the first magazine for children during this period. But it stopped publication after a few issues.

In 1926, Abid Hussain published *Payam-e-Taleem*, a monthly from Jamia Millia Islamia which was extremely popular among children. Zakir Hussain's *Abbo Khanki Bakri*, a story for children, got the credit of first publication in this journal in the name of his daughter, Ruqayya.

From 1943 to 1947, *Naunihal*, a beautiful journal for children, was published by the Publications Division, Government of India, under the editorship of Josh Malihabadi, an Urdu poet of repute.

Since 1947, *Khilauna*, a popular, elegant and important journal for children, is published by Yusuf Dehlvi, and edited by his sons Yunus, Idrees and Ilyas. This journal has been regularly published. Other important magazines and periodicals for children are *Ratan*, edited by Kundan, *Hidayat* by Abdul Rasheed, *Phulwari* by Kamal Akhtar and *Dost* by Nasir Zaidi. But some of the above cited periodicals could not survive long due to various reasons.

1.3 DEVELOPMENT OF CHILDREN'S LITERATURE IN ORISSA

1.3.1 The Origin

The Oriya language is one of the fourteen constitutionally approved languages of the Republic of India. This language has originated from the Magadhi language which may further be divided into three sub-divisions, Western Magadhi, Middle

Magadhi and Eastern Magadhi, Oriya comes under Eastern Magadhi. The critics are of the opinion that the scripts like Bengali, Oriya and Assamese have originated from Devnagari script. It has been further observed that the lower part of the Oriya script was shaped with an imitation of the Devnagari script and its upper part is like the South Indian scripts.

As an old language and literature, it seems a bit difficult to trace back the origin of its children's literature. However, Mohanty (1983) is of the opinion that "it had its origins in the nursery rhymes, lullabies, folk tales, and folk songs of the Oriya people". (p. 2)

Lullabies and rhymes in a particular language not only entertain the children, but also create an atmosphere that is so intimate and native to the environment of the child. Dash (1982) observes that "some of them have the quality of creating a refreshing nostalgic world that even takes the adults back to the childhood". (p. 144)

Besides this, some of the ancient lullabies and rhymes in Oriya are fine pieces of children's literature that entertain the heart and soul of the child. Usually these are sung by the grandmother to lull the child to sleep. A few examples are :

Get away O' Goblin, get away
Go and take rest
In the thick cornfield
And let my darling go to sleep.

*

Oh ! tailor-bird
Your mother has gone to herd the cows
On her return she will bring
A ripe *Bel* fruit
And my child will be happy to eat it.

It can be observed from the above-cited lullabies that they are free from literary ornamentation, morphological complications and semantic sophistication. These lullabies and verses were the main means of education till the last quarter of the 19th century in the *Chatasalies* of Orissa which were primarily the centre of education, imparting knowledge to pupils through poetry. The

main reason of using poetry as a means of education has been attributed by Mohanty (1982) in the following words :

Generally poetry was used as the suitable reading and reciting material for the young pupils, probably because its lyrical nature of rhythmic sounds made it easy to commit to memory. For example, Chautisa was a famous form of poetry starting from *Ka* to *Ksha*, with each consonant of alphabet appearing in sequence at the beginning of every line or verse. As there are *Chautirish* or thirty-four letters in Oriya alphabet, there are thirty-four stanzas or couplets in a *Chautisa* poem. (p. 2)

Further, it can be observed that the alphabetical order, at the same time, provides the readers an excellent clue for memorisation. Because of this facility for easy memorisation and of the romantic nature of expression of their content and musical character, these *Chautisas* continued to be popular both among the children and adults.

Besides *Chautisa*, there were other forms of poetry in shape of *Baramashi*, *Gopibhasa*, *Bhagabat* and *Koili*. These were used as reading and learning materials of language for children. These poetic materials had also certain dramatic elements of expression. For example, a *Koili* is a poem addressed by Yasoda (the mother of Lord Krishna) to cuckoo. Simply by reading out *Koili*, there is a spur of dramatic effect in the mind of the child, which enables the child to memorise the poem easily and spontaneously.

Though these poetic materials were taught till the end of the 19th century, yet in many cases the language of such reading materials was not up to the standard of the child. Besides there were a lot of nonsense songs meant for young children. Even in English and other languages of the world those kinds of 'Nonsense' songs were available in plenty.

Dinakrushna Das (1615-1710), the celebrated poet of *Rasa Kalola*, had given some elements of literature to children through *Prastab Sindhu* and Oriya translations of many Sanskrit couplets as well as stories from the *Panchatantra*. Equally powerful couplets by Bhakta Charan Das (1780-1855) *Kalakalebar Kanhai Chautisa*, though became popular among children, yet like the compositions of Dinakrushna had little educational significance to children. Jagannath Das's *Bhagabat* is extremely devotional in

nature. Prior to the 16th century, there was a rich heritage of oral literature which had both psychological and literary attractions to the minds of young pupils. During this period palm leaf and an iron stylus were used as an instrument of writing, and the practice was limited because of the skill it required. Folk songs and folk-stories which formed a substantial part of Oriya folklore were told to children either by grand-mother or grand-father. At times the session begins with a humorous conversation between the teller and the listener in a poetic form, for example :

Teller Let me tell a story,
 Let me tell a story,

Listener : What story ?

Teller : Story of a frog

Listener : What frog ?

Teller Wood frog

Listener : What Wood ?

Teller : Jungle wood

Listener : Which Jungle ?

Teller : The jungle of thorns

Listener : What thorn ?

Teller : The thorn of plum bush which sticks to the old woman's *saree* and cannot be removed.

1.2.3 The Impact of British Rule

The Britishers established their first trading centre at Calcutta in 1600 A.D. and gradually extended their empire throughout India. They brought Orissa under their rule on the 17th December, 1803 nearly after three hundred years of their reign in India. With them came the English education and English books on various subjects. Gradually, they introduced the British system of education with a view to involving Indians in British administration. But the indigenous system of education was still prevalent due to the adaptability of methods in local environments and popularity of *Abadhans*, a host of traditional teachers working in *Pathasalas*. Under the active administration of the East India Company, which took over the reigns of administration in 1822-23 A.D., the missionaries started some primary schools in the line of modern educational practices. Due to lack of suitable children's books as

well as text-books, the education of such primary schools suffered a lot.

With a view to bridging the gap of this type of educational lacuna, the Christian Missionaries started their activities in establishing a number of presses in Orissa. They first undertook the responsibility of publishing the Oriya books for mass use. The first Oriya translation of the *Bible* was prepared in 1804. The Calcutta Text Book Society, a Missionary Organisation, was engaged in providing reading materials in Indian languages for the spread of education. In this direction Amos Sutton, a Britisher, had taken some pioneering efforts in Orissa. Between 1831-1852, he had written a number of books both in Oriya and English including an Oriya primer for children. These books were for use in schools. Rev. Leslie, another Englishman, deserves equal praise for his commendable work in Oriya during this period.

In 1837, the missionaries started the first Oriya printing press known as the Mission Press, Cuttack. Prior to the establishment of this press, the Oriya books were published at Serampur, Calcutta. Due to the existence of a press at Cuttack it was possible to publish a number of text-books, but these text-books were utterly disappointing due to their poor nature of form, content and physical get-up. Moreover, the life and aspiration of the people of Orissa did not find a place in such text-books as they were designed and written in the light of Bengali text-books. The efforts of establishing Vernacular Schools in Orissa were discouraged on the ground that there was no suitable text-book in the vernacular that could be used in proposed schools.

The new system of education got an impetus in Orissa in 1835 on establishment of the first Government school at Puri. The second one was established only after six years of the first one in 1841. By 1870, the total number of Government and Vernacular schools including both, two Government and private sector were 14 and 42 respectively. Hardings after 1844 made efforts to promote such vernacular schools. He promoted those schools on the basis of their feasibility of imparting sound elementary education in the vernacular language of children.

Undoubtedly this new system of education had a great deal of impact on the educational development of Orissa. Mohanty (1982) accounts for the impact in the following manner :

This new system of education had a great impact on the development of Oriya children's literature. According to the requirements of the syllabus some children's books in Bengali translations into Oriya were used at the primary and middle school level. Notable of these translated text-books were the Oriya Primers, *Hitopadesha* Vernacular Reader and *Neetikatha*. These are the earliest children's literature in Oriya. In the beginning, adequate number of children's books in Oriya was not available. Nor did the traditional poetry in the form of *Chautisa*, *Koili*, *Bhagabat* etc. found a suitable place in the curriculum. (p. 3)

Further, it can be observed that during this period the children's books in Bengali dominated the market of Orissa. Moreover, these books were systematically prepared suiting to the needs and interests of children. In this direction the Calcutta Book Society (1917) rendered commendable service. In Orissa, such progress was a dream due to a number of adverse situations and mainly attributed to the lack of suitable printing press. The progress of children's literature "is evident from a speech made by Rajendra Lal Mitra, a distinguished historian, that in 1875 only during a period of three months as many as 300 Bengali books saw the light of the day whereas it would be a great thing to bring out even three or four books in Oriya". (Mohanty, 1982, p. 3)

1.3.3 The Period of Origin (1876-1897)

The invention of printing press heralded a new era in the development of written literature in the world. In Orissa though the first printing press was established in 1837 at Cuttack, there was no significant progress in book production until the second one was established at Balasore in 1868 under the pioneering leadership of Fakir Mohan Senapati (1848-1918), the father of Modern Oriya Literature. The opening function of the press was a red letter day in the annals of Oriya Literature in general and children's literature in particular as attempts were made for production of low-priced books and text-books since then. There was also a change in the mode and style of Oriya literature due to the efforts of Radhanath Roy, Madhusudan Rao, and Fakir Mohan Senapati since 1880.

Another visible characteristic of this period marks a switch-

over from poetry to prose. The text-books were written with new tastes and styles, according to the interests and psychology of the child. As a result of this, there was no need of teaching the pupils through *Chhanda* and *Chautisa* after the acquisition of knowledge in Oriya alphabet.

Among the Oriyas who made a deliberate and conscious effort to write for children in the light of modern trends of education, the name of Govinda Rath (1848-1918) comes first. He wrote a number of poems in the form of ballads for children and was the first Oriya who authored an alphabet primer in Oriya called *Barnabodhaka*.

In 1876, the first part of *Kabitabali* was published by the joint effort of Radhanath Roy (1848-1908) and Madhusudan Rao (1853-1912). Rao was one of the Inspecting Officers of the Education Department from 1873 to 1908 and had fully realised the importance of suitable children's literature as a means of the child's intellectual development and education. Roy was also an equally competent Inspecting Officer of the Education Department. As a result of their joint endeavour the first part of the *Chhandamala* saw the light of the day in 1880-81, the second part of *Kabitabali* in 1886.

The greatness of Madhusudan Rao as a prolific writer for children lies in his work—*Sishubodha*, *Balbodha*, *Sahitya Kusum* and *Sahitya Prasanga*. These books were written according to the gradation of classes. His *Barnabodha*, the Oriya primer, was written in 1895. Since then and even now these *Barnabodha* has become a classic of its kind and is considered as a standard Oriya book of learning alphabet. Dash (1982) states :

No change in methodology and no amount of new fangled substitutes have been able to affect the popularity of Madhusudan Rao's *Barnabodha* which has sold by thousands every year for nearly a century, initiating millions of Oriya's into the mysteries of the letters. And even in this alphabet primer the poet-saint puts lines as highly elevating as these into the mouths of tiny tots :

The great Lord of the world sees, every moment
 Whatever I do, say and even think
 I shall forever worship Him.

He than whom there is none greater
Is always with me. (pp. 150-51)

As an educationist Mohanty (1982) observes the significance of the primer from the philosophical and psychological points of view as under :

Although it is a primer it has been imaginatively prepared according to the interests and attitude of children and a number of poems and couplets, based on natural beauty and devotion to God have caught attention of the young learners. Some of his prayer songs are still recited by students of various schools and have influenced the writers of his contemporary as well as later times. (p. 5)

But it is noteworthy to mention that the prose of Madhusudan was more difficult than his poetry being over-burdened with philosophical ideas and linguistic techniques. For example, the topics like *Rani Durgabati* and *Himalaya* finding place in the middle school text *Sahitya Prasanga* were too difficult for the comprehension of children in the age-group 10-11.

Fakir Mohan Senapati (1843-1918), the father of modern Oriya literature, had written a few poems and stories for children in the last part of his life. He had wide experience as the head-master of the mission school of Balasore. He had great command over Oriya, English, Bengali and Sanskrit and made a significant contribution in writing the text-books for children. His excellence of writing was such that he won precious Government prizes for his Oriya text-books in language, Indian history, mathematics and geography. His poems *Puspamala* (1894) and *Abasara Basare* (1908) were popularly read by children. But the poems like *Benga Bhai*, *Koili Nani*, *Sankhi Biradi*, *Bani Chadei*, *Sahada Gachha*, *Kalia Kukura*, etc. may be included as poems for young and old.

The other two contemporary writers of this age were Gangadhar Mehera and Chintamani Mohanty. The former had his talent in writing epics for which he did not find any chance in writing simple poems for children whereas the latter as an educationist had written many educative poems for children, among which *Sishu Dharma Neeti Sikshya*, published in 1929 did not provide the charm of reading to pupils being over-burdened with

morals.

The period from 1876-1897 was tremendously influenced by the writing of Madhusudan Rao. In this connection, Nanda (1982) has very rightly observed :

In the last quarter of the 19th century only the text-books of Madhusudan Rao had laid the foundation stone of modern children's literature. The author, being religious minded, his almost all writings are full of devotion. The *Janma Bhumi*, *Utkal Galpa*, *Jatiya Sangeeta*, etc. bear the testimony of his patriotism. Of course, the influence of west has been reflected in his literary pieces like *Chandra and Tara*, *Lisban Bhumi-kampa*, *Nirbasitar Bilap*. Both Radhanath and Madhusudan are the symbols of western and eastern culture, but Fakir Mohan was the true representative of the soul of Oriya. (p. 13)

1.3.4 The Period of Growth (1898-1919)

The foundation-stone of children's literature which was laid in the last quarter of the 19th century was strengthened in the first and second decades of the 20th century by a host of children's writers, among whom, Gopal Chandra Praharaj and Nanda Kishore Bal, are eminent. Due to their sincere efforts, children's literature was considered as a special branch of literature without being confined to text-books of formal school curriculum.

The gift to Oriya children's literature by Gopal Chandra Praharaj is of immense value. He was the great lexicographer of *Purna Chandra Bhashakosha* and a versatile writer of stories for children. During the last decade of the 19th century he collected and published the vanishing folk tales of Orissa which were in the memory of the then grand-fathers and grand-mothers under the title *Utkal Kahani*, at first being published in *Utkal Sahitya*, (1920), a monthly journal. After this, its second edition was published under the title *Ama Jeje Bapanka Kahani*. Praharaj made a debt in writing simple and humourous poems and stories for children. His collection of poems, *Dho-re-Baia Dho* has been considered as a priceless treasury of Oriya children's literature. Out of the 13 poems of this collection, 12 were published in *Mukur*, the then Oriya monthly journal. The poem, *Jhul Re Hati Jhul* was so popular among the children that

it was included in Chandra Mohan Maharana's *Kathabali* and Madhusudan's *Bal Bodha*. But Praharaj could not get enough time to devote to children's literature as he was engaged in the preparation of his pioneering work *Oriya Bhasha Kosha* since 1919.

Another great luminary who had tremendously influenced the Oriya children's literature was Palli Kabi Nandakishore Bal (1875-1928). His committed and systematic effort elevated the importance of children's literature to the highest pinnacle of glory. Using Oriya proverbs and sayings he wrote beautiful simple verses for children in conformity with their language, rhythm and simple faith. His *Nanabaya Geeta* (1915) is almost entertaining and rhythmic and may be compared with the lullaby of English literature. In this connection it would be rewarding to produce a piece of his writing :

The cloud rains with the clattering sound
The grass-root sprouts
I do not know
In which Kingdom my King is settled,
Let's play on the *telingi* drum.

As an educationist he had classified the poems of *Nanabaya Geeta* into two age-groups : (i) nursery rhymes for young children and (ii) verses for older-age group. Many of his poems, like *Dola Geeta*, *Nacha Geeta*, *Kaka Chhua*, bear the testimony of his versatile genius and rich culture.

Nanda Kishore had a genuine interest in the lyrics, lullabies, odes and ballads and the folk songs of Orissa. As regards his innovative work, Mansinha (1962) observes :

Like Fakirmohan's adoption of rustic speech in literature, Nanda Kishore's adoption of the metres, materials and imagery of folk songs for modern lyrics was a definite innovation and an excellent artistic contribution, breathing the smell of the soil and the village into the sophisticated atmosphere of modern poetry. (p. 197)

Nanda Kishore's *Pallichitra* (1898) represents a total picture of the life of man in a village. It is a real pageant of Orissan

village life described befitting slow-moving narrative metre and in simple elegant diction.

Nanda Kishore's other two works *Nirjharinee* (1900) and *Charu Chitra* (1902) are equally excellent pieces of children's literature.

During this period, two important events in the history of Orissa are the establishment of the *Utkal Sammilani* and the *Utkal Sahitya Samaj*, which gave wide scope for the preparation of indigenous children's literature. Keeping the above-mentioned two events in view Nanda (1982) states : "The tree which was implanted by Radhanath, Madhusudan and Fakir Mohan began to grow with leaves and flowers. In addition to Praharaj and Bal, many other writers gave water at the roots of the tree." (p. 16)

Among such writers, as stated by Nanda (1982), the name of Chandra Mohan Maharana deserves a line of mention. Maharana, as a teacher and educationist, had written *Kathabali* (1916-17) with impressive and perfect Oriya language. To his credit there was an Oriya grammar. Besides, in his two parts of *Kathabali* altogether fourteen poems were included among which six were the description of seasons. The subject-matter of prose section was collected from Indian mythology, the *Panchatantra*, the *Aesop's fables* and from many other books.

Murtunjaya Rath, another children's writer of this age, wrote a text book titled *Rasabali*. His other three books are *Prabandha Darpana*, *Sahityapatha* and *Nari Darpan* among which the last one is meant for girls only.

Although Biswanath Kar, the editor of *Utkal Sahitya* (1897) and Braja Sundar Das, the editor of *Mukura* (1905) did not have any significant contribution to children's literature, many children's writers were inspired by them and as such their contributions to children's literature cannot be forgotten.

1.3.5 The Period of Renaissance (1920-1946)

The period from 1921 to 1946 is called the 'Age of Renaissance' in Oriya children's literature. The distinguished author of children's literature Rama Krushna Nanda (1982) observes :

Mahatma Gandhi launched his non-co-operation movement in 1921 and India attained her independence in 1947. The

period between these two landmarks was full of turmoils and tensions. At the international level the occurrence of Second World War and developments in the physical sciences created a number of reactions in the mind of Individuals (p. 17).

These developments at the international levels had their impact on Orissa. Besides, some more specific important incidents emerged to meet the growing needs of people in the field of education. Mohanty (1983) in this context has mentioned :

By 1920, the Cuttack Training School assumed its position as the premier literary forum of Orissa. In 1920, Sakhigopal Banavidyalaya was converted into a national school. In 1923, the first Training College of Orissa was established at Cuttack. In 1936, Orissa as a separate province came into being and alongwith other administrative autonomy, Orissa had its first Director of Public Instruction. In 1937, the National Congress had its first Ministry after winning the elections. In 1944, Utkal University was set up and B.Sc. as well as Honours courses were introduced in Ravenshaw College for the first time. All these historical and political phenomena brought about unprecedented expansion in education, and as educational progress and literary development are closely related, there was consequent improvement in Oriya literature, particularly in children's literature (p. 4).

In such a state of affairs, the message of Renaissance was successfully disseminated through the various children's magazines of the state, which played a significant role in the development of children's literature. Among such magazines the names of *Panchamruta* (1920) and *Jahnmamamu* (1932) were outstanding.

Chintamani Acharya, the editor of *Panchamruta*, was an established lawyer, but was interested in education and literature. He was helped by Agani Das, a proficient teacher, in bringing out this journal. The persons who adorned the pages of *Panchamruta* by their writing were Balakrishna Kar, Laxmikanta Mohapatra, Radha Mohan Garnaik, Pandit Upendra Tripathy, Godabarish Misra, Krushna Chandra Kar, Bhikari Charan Patnaik, Suprava Devi, Prativa Devi, Dayanidhi Misra, Pitambari Devi and many others. This journal contributed significantly to the development

of children's literature in general and to the growth of a galaxy of prospective writers in particular.

The first institutional effort to develop children's literature in Oriya was made by Balakrishna Kar in the early thirties of the 20th century. Kar edited and published *Jahnamamu* in 1932, after 12 years of the publication of *Panchamruta*. The *Jahnamamu* was made dear and attractive to children through a number of regular appealing features like animal stories, science features, humour and riddles. He devoted another magazine, titled *Madhukosha* for developing scientific attitude among children. Besides, he did a commendable service by compiling *Sishushankhali*, an encyclopaedia for children. Some of his story books of repute are *Nua Patha*, *Charu Patha*, *Phulachangudi*, *Bira Charitamala* and *Sapanapuri*. However, after the publication of *Panchamruta* and *Jahnamamu*, two journals for children, children's literature in Oriya entered in a new era. Further, a group of writers concentrated on writing for children and enriched children's literature. In 1937, Kanta Kabi Laxmikanta Mohapatra had also made significant efforts in opening a children's forum *Nagabacha* in his literary journal *Dagar* even in the beginning of its very first issue. Especially the section 'From the pen of *Nagabacha*', was primarily devoted to develop as well as to provide scope for children to unfold their latent literary talents. Mohapatra, as the manager of the show, wrote in the guise of Aja (grand-father), "I have a great love for you. You are a strong force of our country. You will become energetic one day. You may sacrifice your life for the sake of the motherland. The prosperity of our land depends on you. You can brighten the face of the country. I have nourished that hope. That is why, I love you so much" (Quoted by Mohanty, 1983, p. 5).

Thus, the section 'From the Pen of *Nagabacha*', was adequately providing opportunity to children to foster a positive attitude towards social, ethical, cultural values etc.

The impact of non-co-operation movement (1921) and the organisation of Swatantra Utkal Pradesh (1936) was tremendously felt in the production of text-books. Due to the heavy enrolments in the schools many local publishers took the initiative in publishing text-books replacing their dependance on the British Macmillan Company. Previously, only the text books of Madhusudan Rao had a significant place in the school curriculum.

Henceforth, due to the efforts of indigenous publishers the field of production of text-books widened, and significant contributions in this direction were made by Gadabarish Misra, Balakrishna Kar, Radhamohan Garnaik, Ramakrishna Nanda and many others.

An increase in the number of publishers and improvement of printing press resulted in the publication of a remarkable number of children's books. The Students Store of Berhampur and the Cuttack Trading Company, Cuttack, had a substantial contribution in this direction. They undertook the publication of various children's literature covering a wide range of themes like travel and adventure, stories of people of different lands, mythological stories, folktales and folk literature, animal stories, the life and history of great men etc. Undoubtedly, their sincere efforts were successful in meeting some of the requisites of children's literature.

During this period, the Independence movement of India had influenced the children's literature through which revolutionary ideas of nationalism, a love for *Swadeshi* (indigenous) things like *Khaddar*, removal of untouchability etc. were reflected. Gopabandhu Das's *Bandir Atmakatha*, *Karakabita*, *Bandir Swadesh Chinta*, *Dharmapad*, Banchhanidhi Mohanty's *Jatiya Sangeeta*, Birakishore Das's *Mohan Banshee*, *Bidroha Veena*, *Ranaveri*, *Yuga Yatri* etc. were very popular among children. Besides these, Madhusudan Das's *Utkal Santana*, Kanta Kabi Laxmikanta's *Bande Utkal Jananee* promoted a sense of patriotism among children.

Pandit Upendra Tripathy, another veteran writer of this period, made notable contributions to the world of children's literature for more than half a century. He usually wrote poems for children and his collection has been published in the form of *Granthabali*.

Kabichandra Kali Charan Patnaik's children's poem *Kalahandia Megha* saw the light of the day in 1917. His educative writings *Baidhanati* and *Baulabeni* was published in 1921. His book *Shishukhela Geeta* (1941) provides a vast scope for dramatisation and activities.

Godabarish Mohapatra was another talented writer of this age. His writings *Tiki Mahabharata*, *Shishu Kathamala*, *Chhabira Kabita*, *Kukura Hatee Thekua Bhai* are quite interesting, entertaining and expressive. They express a deep sympathy for

the down-trodden sections of the society. Above all, his writings are influenced by the trends of socialism. The other notable writers who made significant contributions during this period are Kalindi Charan Panigrahy, Kunja Behari Dash, Chakradhar Mohapatra, Krushna Chandra Kar, Padma Charan Patnaik, Banshidhar Samantarai, Krushna Mohan Patnaik, Chandrasekhar Misra and Satyananda Mohanty.

In addition to the significant contributions of the persons noted during the period (1920-1946), the other persons who had some original contributions are Balakrishna Patnaik, Rama Chandra Acharya and Nityananda Sinha. Patnaik's *Phula Baula Beni*, Acharya's *Hita Katha* and Sinha's *Gandhi Galpa* (1946) are both educative and entertaining.

1.3.6 The Period of Development (1947-83)

Many factors contributed to the development of children's literature after Independence in 1947. As regards these factors, Mohanty (1983) reports that "the massive expansion of elementary education, nationalisation of text-books, competitions of children's literature at the national and state levels, radio and television programmes for children and publication of a large number of children's journals are quite responsible for the rapid growth and progress of children's literature" (p. 5).

Through children's literature, there were sincere and humble attempts to achieve certain broader objectives of education, such as education for democratic citizenship, leadership, vocational efficiency and development of individuality. The children's writers also made attempts to inculcate nationalism, democracy, socialism and cultural values in young children and prepared them for the modern age of science and technology.

Upendra Tripathy's *Pashu Pakshi Kahani*, *Ghantighagudi*, are very popular among children. *Prakrutira Galpa*, *Jhumuka* of Ramakrishna Nanda, Udayanath Sarangi's *Kutu Kutu*, *Chaka Chaka Bhaunri*, *Bilua Nanar Bahaghar* are quite outstanding production of children's books. Sarangi has written more than fifty books for children. During this period, the monthly *Meena Bazar*, edited by Rama Prasad Mohanty, *Sishu Sampad* by Binod Kanungo and *Sansara* by Rama Krushna Nanda prepared a large number of writers for children.

It is noteworthy to mention that the publication of

Sishusampad in 1954 was a landmark in the field of children's literature. Its editor, Binod Kanungo's sheer commitment and imagination have also broken new grounds in the field of children's literature with the publication of Jianamandal.

Chakradhar Mohapatra and Kunjabehari Dash started pioneering work of systematically collecting folk-lore and folk-tales of Orissa and enriched the aspect of folk culture of children's literature. Janaki Ballav Mohanty (Bharadwaja) has translated into Oriya a number of children's stories from foreign language, which have been published in five volumes. Similar translations and abridgement of world classics have also been undertaken by Sridhar Das.

Gokulananda Mohapatra's efforts in writing scientific features as well as fictions for children provide a systematic and organised body of knowledge to children. He has dealt with a large number of science topics and achieved significant results in this direction. In the field of science literature, the pioneering works have been done by Kulamani Samal, Santanu Kumar Acharya, Basanta Kumar Behura and Ramesh Chandra Parida. Their work and service in the field of children's literature were also recognised outside of the State.

It is evident that very few of the Oriya children's writers have rendered remarkable service in the field of children's literature. It has been recognised through their receipt of many national and state awards for children's books. Notable names in this respect are Ananta Patnaik, Durga Prasanna Patnaik, Jagannath Mohanty, Maheswar Mohanty, Nikunja Kanungo, Punya Prava Devi and Binodo Rautrai. The award-winning outstanding children's books are *Chhhabitiku Kathatia*, *Lal Tuku Tuku Surujatia* of Ananta Patnaik, *Nai Bahila*, *Gotia Thila Pila* and *Tapanar Sapan* of Durga Prasad Patnaik, *Chhabhi Kahuchi Katha* and *Belun Gala Udi* of Maheswar Mohanty, *Mani Manika* and *Indra Dhanu* of Nikunja Kanungo, *Yete Salakhile Kukura Languda Banka*, *Daria Ajar Maja Dunia*, *Aluar Kuhuka* and *Sabdar Luchakali* of Jagannath Mohanty, *Kalia Balada Gala* of Punya Prava Devi and Binod Rautray's *Chhuti* and *Kala O Kahani*. A few researchers like Manindra Mohanty and Digaraj Brahma have been pioneers in conducting research studies in the field of Oriya children's literature.

1.3.6.1 Children's Magazines

After Independence, children's magazines were published beyond expectation. In 1947, *Mo Desh* was born and edited by national poet Birakishore Das. It was designed to create love for the motherland and to acquaint children with modern science and technology. Due to financial difficulty, the magazine stopped publication. Ramaprasad Mohanty, an eminent writer of children's literature, revived its publication in 1969.

Since 1948, an inner page of the *Prajatantra* and subsequently in 1956 as a monthly magazine, the *Meenabazar* was born and flourished. It became a rich and educative magazine under the direction of Harekrishna Mahatab, the founder of *Prajatantra Prachar Samiti*.

One of the prolific writers of the State, Ramakrishna Nanda published *Sansar* (1951), mainly for adolescents. Its features are stories, poems, science written in simple style for the target age-group 11-15. It stopped publication in 1970, but once again revived by the editor himself in 1982.

In 1954, *Sishu Sampad* was published under the guidance and editorship of Binod Kanungo. But this magazine was short-lived as Kanungo devoted more time in planning and bringing out *Encyclopaedia* for children. In 1957, the distinguished writer of *Niakhunta* Godabarish Mohapatra, published *Tuan Tum* which acclaimed a special position among children's magazines due to its unique style of presentation of stories and poems with emphasis on social consciousness and patriotism. But this magazine faced the problem of financial difficulty like *Mo Desh* of Birakishore Das and stopped publication.

Since 1963, on behalf of Chhatrasathi Prakashan, *Manapaban* is being published regularly under the editorship of Maheswar Mohanty, a reputed children's writer of Orissa. Nowadays, it has been published by the offset printing process for which the multi-colour publication of the magazine is possible.

In 1971, *Sishu Lekha* came into light under the auspices of the Sishu Sahitya Samiti of the Education Department of Government of Orissa. This is the first endeavour at Government level to provide a unique children's magazine and only the Orissa Government have a children's magazine of its own in India. The famous poet Ananta Patnaik assumed its responsibility of editing from the very beginning of its publication and in 1983, Rama Prasad Mohanty

has taken over the charge of editorship from him. This magazine with a number of coloured illustrations has the largest circulation throughout the State.

Besides, a large number of magazines are being brought out for children in different parts of the State. They are Chittarajan Das's *Viswasishu* (1971), Birendra Kumar Samantarai's *Tooku Mushi*, (1972), Biswajit Sahoo's *A Jahana Mannu Saraga Sashi* (1972), Shaik Tahir uddin's *Barmaja* (1973), Antarjyami Mohapatra's *Aparajita* (1973), Golak Behari Behera's *Baichadei* (1973), Prasanta Mohanty's *Tiki Dunia* (1973), Rohit Patel's *Ame Kuma Kumi*, Bijay Kumar Dash's *Bul Bul*, Umesh Chandra Sahu's *Gauraba*, Sashibhusan Rath's *Bagha Mamu*. Subsequently, the magazines which were published are *Sunapila* by Pramod Roy, *Biluanana* by Sarat Behura, *Moti Manika* by Nityananda Sarangi, *Kalinga Kishore* by Ashok Banarjee, *Jahana Raija* by Basanta Pal, *Nandan Kanan* by Sakuntala Panda, *Heera Moti Mamk* by Banambar Barik, *Jhumuka* by Nanindra Mohanty, *Gopa Raija* by Chittaranjan Kar, *Shishu Raija* by Krutibash Nayak, *Bigyana Madhupa* by Abhimanyu Misra and *Kanamamu* by Raghunath Misra.

Nowadays, there is a mushroom growth of children's magazines but most of them cease publication within a few years. Inefficient management and immature editing is responsible for this. Nanda (1982) mentions this problem in the following lines :

It is not correct to think that the increase in the number of children's journal can determine the improvement of children's literature. Their high quality and regularity are desirable. There is every apprehension of deterioration in quality of literature if the standard of journal goes down (p. 30).

After Independence, the Central as well as the State Governments have taken initiative for the promotion of children's literature. They have been awarding the authors of children's literature through open competitions. The Orissa Sahitya Akademi has accepted children's literature as a special aspect of literature and gives awards to the best children's books. The Shishu Sahitya Samiti of the State Government in the Education Department provides scope for publication of children's books and arrange workshops and timely discussions for the promotion of

children's literature. For the last four years some magazines like *Tiki Dunia*, *Suna Pila*, *Bilua Nana*, *Kuni Raija* etc. are conducting Annual Children's Conference, publishing children's books and giving felicitations to the established writers. The Research Institute of Oriya children's literature, a private organisation, has already taken over a number of pioneering innovative programmes in the field of children's literature. The Children's Literature Academy has been established in 1982 and taken up a good number of laudable projects like the preparation of bibliography of children's books and journal, a who's who of writers, artists and publishers for children, and a journal of research pertaining to children's literature.

CHAPTER 2

BASIS OF CHILDREN'S LITERATURE

2.1 SOCIO-ECONOMIC BASIS OF CHILDREN'S LITERATURE

2.1.1 The Social Background of Children's Literature

The role of literature in fulfilling the societal needs of the child cannot be over-estimated. Literature enables the child to see the perspectives of life more clearly and more meaningfully.

In this connection Huck *et al.* (1961) states :

To see their own lives clearly, children need to look into the contrasting experiences of others. They want to know what is 'right' in their society. Literature communicates these cultural values. Children also sense a need to discover the common elements in human experiences (p. 2).

Literature unfolds the common elements of human experiences in four major ways : "it helps him to better understand himself, others, his world and the aesthetic values of written language" (Encyclopaedia of Education, Vol. 6, 1971, p. 8).

2.1.1.1 Understanding of Self

At the time of reading fiction, biography, travelogues etc. the child assumes the role of one of the characters. And through the words, actions and thoughts of that character, he develops the insight into his own character and values. Gradually through the repeated reading of literature his pattern of behaviour and value structures are "changed, modified and sustained".

2.1.1.2 Understanding Others

During the time of reading literature, the child sometimes

identifies himself with the role of book's character. This identification leads him into the process of interaction with the character of others. Thus, the process of interaction enables him to understand the nature of others and acquaints him with art of adjustment with the fellow-men of the society.

2.1.1.3 *Understanding of the World*

Literature is not subject to temporal and spatial limitations, for which books transport the reader "across time and space". The child, through literature, learns the past in the light of the present and can guess its effects in the future. Thus, he explores and understands the world in which he lives and attributes his relationship to it.

2.1.1.4 *Aesthetic Satisfaction*

Written language along with its literary uses acts as an instrument of artistic expression. The idea of truth, deceit, beauty and ugliness creation and destruction can be revealed through print. Signifying the role of literature in this connection the Encyclopaedia of Education (1971, Vol. 6) states :

Through prose and poetry the child explores and is helped to master the versatility of the written word and its depth and meaning. Through literature, too, the child can move beyond the outer edges of reality and exercise himself in worlds of make-believe, unfettered by the mundane constraints of everyday life (p. 9).

When the child concentrates on the reading of literature, his mind is completely isolated from rest of the world. His reaction towards the theme and content of the literature can neither be observed by the elders unless he tells about what he reads. Further, the adult's concept of a good book may not be in conformity with the views of the child. Huck *et al.* (1961) are also of the opinion that :

The adult cannot insist that a child enjoy a book if it does not bring him satisfaction. The adult concept of good book may not coincide with the child's view, only the reader experiencing the book can make that decision. Children will

turn to whatever is available in their search for truth, fun and beauty (p. 2).

Obviously literature meets the aesthetic satisfaction of the child by providing him the idea of truth, beauty and fun. And most of those things are being satisfied out of the study of society, its sociological conditions and regulations. Many points can also be attributed to broad sociological effects. According to Marshall (1982) :

The broad sociological effects are the result of religious, educational, psychological and political philosophies and practices. These also have an effect on the development of book trade, on communication media and travel and on the social status of children (p. 36).

2.1.2 The Economic Background of Children's Literature

The economic condition of the society is closely related with the societal needs and requirements. Without the fulfilment of economic needs of the society, it is impossible to imagine a happy and progressive life of the individual. To draw the attention of children towards the economic aspect of society, children's literature provides enough background. Mohanty (1980) also very aptly observes :

It is very natural to find the reflection of economic situation in children's literature as it forms an integral aspect of the society. It is impossible to think of the society without economic condition and of children's literature without the social conditions (p. 11).

2.1.3 Religious Ideas in Children's Literature

The impact of religion, even on children's literature, has been found in the society of the East and the West. The ideas on religion contain moral themes and are conveyed to children through a number of stories.

Jafa (1982) quotes the views of Ryder, an American writer, as regards moral themes or *Niti* in the following manner :

The word *Niti* means roughly "the wise conduct of life."

Niti has no precise equivalent of the term in English, French, Latin or Greek. *Niti* presupposes that one has considered and rejected the possibility of living as a squire. It can be practised by a social being, and represents an admirable attempt to answer the insistent question : how to win the Utmost possible joy of life from world of men (p. 31).

It has also been observed that the world of children's literature reflects the moral view of the life of the child. As such, we find the revelation of the true nature of the mind of the child. The situation is, however, quite different in adult's literature. In adult's literature, there may be fabrication of facts and complications of plots. But, all those complications and fabrications of ideas and thoughts are absent in children's literature. Srivastava (1982) has very rightly observed :

Children and adults are different worlds. Children are free from many mental restrictions. Adults are prisoners of their values and approaches. Even if they play and go for recreations it is for some reason or other—to forget, to relax or be on Vacation, while children play for the sake of playing (p. 58).

But the simplicity of the child and his concept of moral sense gradually changes with a change of his age. Tucker (1972) places forth the observation of Piaget in this respect in the following manner :

Piaget has a good illustration of this form when he was testing children's moral perception. He told a story about a thief who stole some money, ran over a bridge and then the bridge broke. Older children would go for things like the rottenness of the timbers or the box girders or whatever we have nowadays. Younger children would say that the bridge broke because the thief stole the money. The bridge had its part with a whole universe which had a moral meaning where on the whole good had to win in the end because if it did not, the world would be a fairly meaningless place. It is very important to remember that children begin looking at the world in this very ego-centric way, by trying to make meaning

out of it, and for a long time they see it in terms of this type of meaning rather than in terms of physical causation or something that we would recognise (pp. 180-81).

2.1.4 Place of Science in Literature

Science, including fictions and facts, provides ample scope to satisfy the curiosity and inquisitiveness of children. Besides, children eagerly seek information about their physical world. They want to discover principles by manipulating materials and by testing their hunches. Literature also stimulates the quest for knowledge, provides answers and helps children develop skill in using the scientific method.

Science books constitute a major portion of the recent tide of books published for children. Murthi (1983) very keenly observes the scientific trends in children's literature as under :

Both boys and girls in their teens read, even today, the scientific tales of H.G. Wells and Jules Verne, who could, decades back, foresee flights through space to other planets and even far beyond into the Milky Way (p. 21).

Since technical advance is one of the main factors in progress of the human civilization, both the society and literature have been influenced with a sense of materialism and rudism of life. In such a state of affairs Ivanova (1966) very intelligently tries to elicit the role of children's literature through a set of questions as follows :

But what about literature, art, historical experience, the things that constitute the very essence of the intellectual life ? What will enhance the personality, deepen man's awareness and appreciation of beauty, raise human relations to a higher level of perception and purity ? Without this can the man of tomorrow, surrounded though he may be with all the miracles of technology, hope to be happier ? Obviously, the answer is 'no' (p. 268).

It is literature of children that has to acquaint the child with modern scientific outlook of life. This literature has to embrace electronics, automation, rocketry and modern chemistry that have

already become the part of a child's life, because "the generation that succeeds us will be confronted with things that even the most vivid imagination only can guess at" (Ivanova, 1966, p. 267). As a result of this, the literature for children surely has to prepare the child to adjust himself with the advancing wave of science and culture.

2.1.5 Children's Literature for Backward and Under-developed Group

In developing countries of the world, the number of under-privileged and backward people is significantly more than that in the developed countries. For those people, a sense of sympathy is created in the mind of children through children's literature.

In India, the number of such people is half of the population. In other developing countries, their number is a little more or less. It is quite natural that without the improvement of their socio-economic condition, it is futile to imagine a healthy world community. Hence, their problems, hopes and aspirations, wants and affluence, if any, should find a place in literature specially meant for children. By this, it is possible to create a sense of sympathy for them in the mind of children and others. And, it would be possible to start a move to provide them social justice and economic prosperity.

In addition to this, those minor sections of the society have their own art, literature and culture. Their culture is also of high standard which needs preservation. We can take much from their songs, folk dance, folk stories etc. to enrich our literature and so also our culture. Though we have taken a move in this direction, yet our progress is not significant.

2.1.6 Multi-ethnic, Multi-cultural and Multi-lingual Aspects

There is a growing interest in books for minority language and of immigrant peoples. Marshall (1982) enumerates the following factors for the rise of such interest :

1. Oppression or war, causing an outflow of refugees to neighbouring and other countries.
2. Poor economic conditions which influence people to go as guest workers or as migrants to other countries.
3. The recognition that second and third generation children

- of the original migrants may have identity/language/education/employment problems.
4. The move towards wider state control has caused some small-language groups (often with a long history and strong culture within their own country) to make their presence felt, backing their demands with the human rights argument of the right to their language and to read in their language.
 5. The growth of research into all kinds of children's literature (pp. 14-15).

Examples of these trends can be found from the increased translation of Russian children's books into approximately sixty languages of the USSR and its satellite states. There is also a demand for children's book in Catalan, Welsh, Basque and Esquimaux by the people of their areas. There is also a significant trend towards special library attention to the children of minority groups and immigrants in the U.S.A., such as Puerto Ricans, Chinese, Europeans and North American Indians. The special language group in Britain includes Indians (Urdu, Hindi, Gujarati languages), Bangladeshi, Italians, Maltese and Vietnamese and Welsh speaking children. In Australia, a large number of Turkish, Greek and Yugoslav migrants need their own language material. The children of Turkish guest workers also require books in Germany.

Marshall (1982) also describes the significance of the cultural needs of these particular languages as under :

These particular languages and cultural needs help to internationalize and cross-fertilize children's literature by increased original material, in minority languages; by increased translation of world's literature; by increased provision of migrant language material; and by introducing the adopted country's literature to the migrant people (p. 15).

Another point which needs illustration that African, Asian and South-East Asian countries have many vernaculars within their state borders, often with no written literature in their own vernacular. Though some have published literature, yet they know that many of their people are illiterate. There is also a marked

difference between the minority groups in their own country and a small ethnic minority group in an adopted country in terms of reading, availability of material and literacy. However, the former group is concerned with the preservation of its language through publication of books and instrument of education. But the latter is only confined to literacy.

2.1.7 The Changing Social Content of Books for Children

Throughout the world, there has been a marked increase in the production of children's books with social realism as the main content. The children's literature of Italy, Sweden, America and Great Britain is affluent with the content of social realism. Attempts have also been made through such literature to create social awareness among today's children, in the prime of their life, who will enter the 21st century, replacing the present generation.

In conclusion, it can be stated that the world is facing a great challenge as regards the art of living together. The disparity in the socio-economic field of the life of the people seems to be the main hurdle on the way of world unity. That is why children's literature has been considered as the most suitable learning material to create sympathy within young children for the backward and down-trodden people of the world.

Pointing out the significance of learning to live together in childhood, Kher *et. al.* (1973) are quite justified when they say "In view of the recurring tensions in the shrinking world, humanity is faced with the great challenge of learning to live together in harmony and co-operation. Since childhood is the time to learn the basic attitudes and modes of behaviour, social development of the child is of great concern to us (p. 125).

The art of learning to live together in harmony and co-operation can easily be possible through children's literature which will act as a positive instrument of formation of right attitude among children since their childhood.

2.2 PSYCHOLOGICAL BASIS OF CHILDREN'S LITERATURE

2.2.1 Nature and Importance of Child Psychology

There is a tremendous need for the knowledge of child psychology for a person engaged with the work of imparting

education to the child. Without a sound knowledge in psychology, he may not be able to do justice to his work. Pointing out the importance of child psychology, Encyclopaedia Britannica (1963, Vol. 5) states :

Child psychology seeks to give a systematic account of the ways in which the mental processes of children differ from those of adults, of the manner in which they develop from birth to the end of adolescence, and of the mental differences observable between one child and another (p. 504).

The above-cited statement gives a description of the mental processes of the child. He has to acquaint himself with many sides of a child's personality so that his understanding of the child will be better. In this connection, Lawes *et al.* (1966) observes :

One of the important things in understanding children is to recognize that there are many sides to each child, and knowledge of just one and two of these does not mean that we know all about the child. For example, because we know that a child has been called 'intelligent' by his teacher, this does not tell us that he will be successful in everything that he attempts, that he will be good at games, for example, that he will always be well behaved in school, that he will later be a good father (pp. 13-14).

Hence, the study of many sides, particularly the mental world of the child needs the study of child psychology. It similarly means that a writer of children's literature should be thoroughly acquainted with some of the essential mental characteristics of the child.

Now the question arises : what is this mental world of the child ? This mental world represents to a mind. Mind is always active and always goes on working. Even when our relationship with the external world is cut-off, our mind works; it works even in unconscious stage when we are asleep. Its nature is to imagine, to create and to build a host of ideas. But the ideas and the intelligence of young children are purely related to the cognitive development of the child. Mussain (1969) speaks :

Cognition refers to the 'higher mental processes' that is, to the functions involved in understanding and dealing with the world [about us—perception, language, concept formation, abstraction, problem-solving, intelligence and thinking (p. 31).

But from the children's literature point of view, it is essential to understand as to how concept formation takes place.

2.2.1.1 Formation of Percepts and Concepts

It is quite interesting to study how the child gains understanding at different age level and associates meaning to sensation. The meaning to sensation is attributed to the central nervous system. Any pain given to the central nervous system hinders the process of association of meaning to the sensation. In this connection, Kale (1968) observes :

The process of associating meaning to the sensation is mediated by the central nervous system. Hence any injury to the brain or impairment of the sensory organs results in the failure in acquainting interpretative powers of perception (p. 75).

2.2.1.2 Percept and Image

The perception power of the child depends upon the stimulation of his sense organs. For Example, the child describes about a 'temple' what he has in his mind about the picture of the temple. It should be noted that image do not stimulate any sense organs at the moment of seeing the picture. In this way, it is quite different from the 'percept'. But, it stands for some past experiences or perceptions of the object. Sometimes this we think of an object which does not exist, it is 'imagination'. In our imagination we write stories on 'fairy' for children or refer to a 'talking turtle'. But, such type of our description does not refer to any existing object.

2.2.1.3 Formation of Concepts

Sensation, perception and concept formation are closely related, as a concept formation takes place on the basis of various sensations and perceptions. The child observes the subjects, what he sees, and his power of observation becomes stronger as he

grows old. He also gets thorough knowledge as to the symbols of the object. He finds difference between his father's dog and others dog, though they are called in the same name, but he is being acquainted with the common features of all dogs. His independent use of words for such animal indicates his ability of formation of concept.

It should be taken into consideration that generalisation and discrimination are the basic processes employed in the formation of concept. Besides this, concept formation adequately helps the child to interpret his experiences and the way he interprets and determines his behaviour. Language has tremendous impact on the formation of concept of the child. But it is difficult to define and to verbalize concept, if formed once.

It is essential to provide rightful opportunity to the child in the formation of his concepts through literature. As soon as he takes birth, he sees the environment around him and gets ideas : these ideas come to him through a process of interaction with society and with his friends and relatives. His mental world takes recourse to such ideas, on which he builds his own ideas, by means of his acquired knowledge and realisation. The things around him influence his capacity of realisation. He gets acquired knowledge through his parents in the form of certain directions like 'do this', 'do not do this'. Gradually, he is acquainted with acquired knowledge through books, radio and television.

In the light of above considerations, it is also desired that the child should gain such ability to verify his experiences and acquire knowledge through his sense of judgement and insight. Otherwise some impediments may appear in the formation of his personality. He may be subject to fear, weaknesses and anxiety. It is not also desirable that he should acquire knowledge from his parents without any reason. If he does so, under the spell of imposition or unwillingness, no qualities like enthusiasm, love and sympathy would find a proper place within him. In such a state of affairs, he may suffer from mental diseases.

2.2.2 Children's Literature in the Light of Child Psychology

The study of child psychology in relation to children's literature is necessary to increase the process of learning within children through literature. It is a well-known fact that the child acts and reacts under the spell of motives not only through

literature, but also a number of guided activities. As such, children's literature without a scientific basis of psychology, fails to inculcate higher values of life. The books for children should always be based on psychological approach. Realising the importance of psychological basis, Tucker (1972) states :

We cannot say from all this what books children like and produce a formula-heaven help us but we can discuss some purely cognitive, intellectual limitations that most children have at some ages that do apply to books just as much as they apply to how we teach them maths at seven or Nuffield Science and so on. This psychological approach has obliged us to abandon the belief that a child is simply a cut-down adult, somebody who knows the things rather like an adult but fewer of them (p. 179).

Mohanty (1972) brings forward his argument in support of the need of knowledge of child psychology for children's literature as under :

Due to improvement of sciences both physical and social, it was realised that knowledge of psychology of children in different stages is as essential pre-requisite for a writer of juvenile literature as for teachers of different stages. Their interests and instincts, their attention and aptitude, are to be understood to deal with them successfully. Through the children's literature, the writers have to utilize such psychological aspects of the children, so that they will find their personal experiences to be very much intimate, pleasing and profitable (p. 125).

Obviously, modern trend has gone in favour of the psychological approach of children's literature. Now-a-days, most of the best suited children's literature of the world are based on the principles of child psychology. But, it is a regrettable matter that very few books of children are based on child psychology.

2.2.3 Fulfilment of Psychological Needs through Children's Literature

It has been observed that children's literature can have wide

impact on the life of the child more than even a formal system of education. That is why children's literature is required for fulfilling the various mental needs and requirements of the child. But, it is very much difficult on the part of the parents, teachers and other concerned in the education of the child to fulfil those needs without the help of suitable literature.

Attributing to the importance of the satisfaction of the needs, Lawes *et al.* (1966) observes :

It is held by many people that there are certain fundamental needs of the human beings and that the extent to which these are met has a profound effect upon the development of the individual. We are thinking here not so much of needs for food, sleep and warmth, although neglect of these may affect the physical well-being and possibility, the psychological growth of the person, but of emotional needs such as those we mentioned earlier: the need for security and need for adventure. Satisfactory emotional development depends upon the satisfaction of these needs (p. 24).

Children's fundamental needs are not different from the adults or from the concerns of teen-age boys or girls. Mathew (1982) observes that "the major basic needs of children are five" (p. 250). They are discussed as under :

2.2.3.1 *The Need to Love and be Loved*

Everyone feels, the need to be loved and to love. Children need love and affection which may be considered essentials for their emotional growth. Children, devoid of love and affection, do not develop into well-balanced human beings. Literature, especially stories, depicting the essence of deep and moving significance can be woven around this subject.

2.2.3.2 *The Need to Belong*

First to be accepted by one's family than by one's peers is often desperately desired by children of all ages. In the process of the fulfilment of the need to belong, the youngsters may face all sorts of extremes in conduct such as 'showing off', becoming a 'today' or going to a streetgang'. Becoming a 'rebel' or any other kind is another kind of compensation taken by young people when

they are deeply hurt or resentful. However, positive acts and negative acts may result from rejection. The children's writer may develop any number of books on the basis of this.

2.2.3.3 The Need to Achieve

To do or be something, gives one a feeling of personal satisfaction and worth. It also elicits respect from others. This type of need is a build-in hunger in many people. Further, psychologists have observed that rejection by anybody becomes ambition's spur and the victim strives to excel others in performances of work in some field with a motive to prove his efficiency. Achievement can be exploited as a useful theme of children's literature. Overcoming physical handicaps can also provide important fiction themes, so that the character will learn to live adequately without feeling sorry for the inseparable loss.

2.2.3.4 The Need for Security

The child wants security. To be secure means to be free from anxieties and fear. Considering from psychological view-point, no one is free from anxieties or fears. How these are faced, or not faced, in which situation, can be given through wide range of themes through literature. Similarly, innumerable stories can be developed on themes dealing with physical-emotional and spiritual security of the child.

2.2.3.5 The Need to Know

Children are curious enough to know the things around their environment. They ask questions of 'how' and 'why' of things. In order to satisfy their thirst for 'how' and 'why', informative books can be written on conceivable subjects. Even quiz books come under this category. The satisfaction of this need is responsible for new invention and discoveries. The writers of children's literature can exploit various themes for the satisfaction of 'read to know' of the child.

In children's literature, every possible care should be taken by the writers to provide emotional satisfaction to the child.

2.2.4 Children's Literature for Various Age-Groups

It has been highlighted that there is a tremendous need of literature according to the stages of development of the child. The

stages of development of children may be earmarked in four broad stages :

1. Children between 2-4,
2. Children between 5-8,
3. Children between 8-11, and
4. Children between 11-15.

The ages which have been attached to the four stages described above should be looked upon as guides only; one stage gradually develops into the next; nothing magical happens at any stage of development.

2.2.4.1 Children Between 2-4

During this stage, the knowledge in language of the child is accelerated to the greatest extent. He can learn many concepts and likes to describe those through words. But he imagines the world differently from that he will develop in later period. To know a child's mind during this period requires one to know how he learns the basic concepts of time, space, number and relation etc.

The child does not remember the past as 'past events' before the age of three years. His experience is limited to the present and he is unable to distinguish between 'yesterday', 'today' and 'tomorrow'.

The child can make pairs of objects on the basis of the form before three years and learns colours during the period 3 to 6 years. During this period, he possesses the ability of describing the objects by colours and uses proper adjectives. To him, discrimination in colours is more easier than brightness discrimination.

The child knows the parts of his own body and can point out those if asked for. He plays with those parts and watches his fingers, pulls at his ears, nose and hair. By the age 3 to 4 years, he knows much about himself. He knows different parts of the body and their use.

Besides these, during his third and fourth years the child rapidly attains intellectual progress. His understanding of language has been treated as the most intellectual acquirement during the period of 2-4 years of his age. According to Encyclopaedia Britannica (1963, Vol. 5) :

Tests of fairly large samples show that by the age of three, the average child already uses pronouns, plurals, past tenses and two or three spatial prepositions (for instance 'in', 'under' or 'behind'). At three he can repeat two numbers, at four years three numbers and at five year four numbers (p. 507).

Thus, the learning of the child as regards to his vocabulary and use of language is a limited one. At this stage he works everytime and his attention towards a particular thing is very short. While preparing literature from him, this aspect deserves the active consideration of the children's writers. In the words of Jafa (1982) :

Children of this age like a simple one-situation plot story without any complications. They are interested in stories which are knitted around familiar characters from their own environment. These include persons and objects like mother, father, toys pets and birds (p. 10).

Hence, short stories with simple plots are necessary due to the short span of memory power of the child.

During this stage, child also becomes ego-centric. He likes such type of stories in which he has certain roles to play. He likes different things around him, animals and birds, stories on toys. He takes effective role in sheer imagination and fantasy.

The psychological development along with the liking of subject of this age-group have been depicted in Encyclopaedia Britannica (1963, Vol. 5) in the following words :

During the second and third years, there is, as a rule, a manifest increase in imaginative activity. A large element of make-believe enters into the child's play and gives it a purpose and meaning. When resting, he begins to amuse himself with day-dreams. The commonest subjects are child's own self-glorification, the possession of coveted toys, the presence of an imaginary play-mate and fanciful reconstructions of the personalities of those with whom the child is in the closest contact (p. 507).

It is also noteworthy that children of this age are quite sensitive to unhappy situations as they possess a tender heart. In such

a stage of affairs, no literature meant for them should reflect unhappy incidents or to provide such plots to anyone getting hurt. This does not necessarily mean that totally the elements of fear should be discarded from children's literature. In this connection, the opinion of Tucker (1972) deserves attention :

Some experience of fear is essential in reading. Any teacher knows that one way to keep a naughty class quiet for the last lesson on Friday afternoon is to read them a book which rattles them in some way or another. Children will always look in their games and their literature for some ways of testing themselves out against some of the contemporary things in their own world. This is exactly what wartime children did : they played at dive bombers, the concentration camp children played at gas chambers. They can also test themselves out against their own internal destructive elements, the devouring witches of their nightmares (pp. 183-184).

Above all, books for the children below 5 years are meant to be read aloud. While acquainting literature through reading, equal importance should be given to sound effects of the word in relation to the meaning of the words. Utmost care should be taken to present the story plainly in simple short sentences or in verse, because children like the repetition of pleasant sounds and the rhymes of a simple verse which become easier to them to learn by heart.

2.2.4.2 *Children Between 5-8*

During this period, the child goes to school, just away from his homely environment. He enters into a different world—quite different in its nature and characteristics. Obviously his entry into the school confronts him with new social situations. This results almost at once in new social problems which lead to rapid social development. Though he enters into the school, yet he tries to remain 'infant' for sometimes. For this reason, he likes pre-primary literature for some days.

This new world of the school is a bit "cruel" for him than his own home. That is why he tries to create some energy within himself to face this new world. Now he leaves his ego-centric behaviour and tries to be society-centred. He talks a bit in a

refined way and acquaints himself with the process of socialisation without being ego-centric. In the words of Encyclopaedia Britannica (1963, Vol. 5): "His talk is no longer concerned only with his immediate wants or feelings but expresses ideas and communicates them to others; in a word, it has become socialized rather than ego-centric" (p. 507).

But, due to the problems of adjustment and insecurity, he likes to read literature which deals with the ideas of 'escapism' in nature. The examples of such literature are the fairy stories, folk stories etc. Due to his limited understanding of events and situation, he likes simple stories which can be read independently, understood and retained easily.

The demand of the child also increases towards the real literature in order to understand the real aspect of the world. He opts for stories on travel and adventure to pluck up courage. He also likes to read stories on great boys like *Abhimanyu* as depicted in *Mahabharat*, the epic of the Hindus. As he leaves the world of dream and enters into the real world, he wants to manipulate situations intelligently in his favour and takes care to acquaint himself with the normal rules and regulations of the school and his immediate environment.

Another psychological limitation during this period relates to the concrete and abstract. It is an admitted fact that in books sometimes one distinguishes between action and dialogue, between things that actually happen and passages of description and introspection which are more to do with the things that are happening inside a person, things which one cannot touch or look at. In this connection, Tucker (1972) refers to the suggestion of Piaget in the following words :

Piaget suggests that children up to the age of seven do tend to think in much more concrete terms than they do later on. So, one can understand a preference for tangible results, clear-cut rewards and punishments, plots that work out, clues that all come together in the end and present some overall picture that can be clearly understood. The popularity of detective stories and mystery stories among children as well as adults may be understood in this light (p. 180).

2.2.4.3 *Children Between 8-11*

Children by the time they enter the age-group 8-11 have already acquired reading ability. They are also well-acquainted with the elementary mechanism of reading and are very sensitive as well as appreciative of things other than their basic physical needs, though physically and emotionally they need protection. No doubt, their experience about the world is limited, but this limited experience can be widened through literature. Realising the importance of this aspect of need of child, Kulshrestha (1968) points out :

It is important to remember that the world of their experience is limited and that to widen it, new experiences have to be built on the old. They would feel interested in stories about pet animals, which they know about things like railway train or the motor car which they see, about people like the post-man or the tailor who do things for them. Through all these the wider world has to be reached, so that their imagination is stimulated and they start thinking of what they have not seen or heard or felt (p. 15).

Children during this age-group of 8-11 sincerely want to be free from the control of adults and try to have friends outside of their own relatives at home. They tend to be more inclined to their group than that of their family. They feel themselves as adults, though they have not surpassed the stage of childhood. If a child of this age-group is called "child" by somebody, he feels insulted. He enthusiastically undertakes adventurous activities.

The funny psychological characteristics of this age-group demand the need of literature having variety of subjects. Kulshrestha (1968) also discusses in the same strain :

"The material may be presented in a variety of forms. Whatever form is comprehensible, for the children has its place, if it suits the purpose. An effective conversational form, a simple narration, an interesting story or dialogue, and good verses, an activity that involves the child renders—all these can be used with effect" (p. 15).

Within the scope of variety of literature for this age-group, the child likes adventurous stories, stories on hunting and war. As he has no end to his desire, he likes broad fields of literature representing entertaining stories having lots of action, both fiction and non-fiction of adventure, science, sport etc.

Most of the children's literature of the world cater to the needs of children of this age-group due to their nature and psychological demand for broad fields of literature. But another striking feature of this age-group relates to the boys and girls who are aware of their sex. Jafa (1982) points out that "they do not like reading stories revolving around the other sex" (p. 12). Therefore, she suggests to have both girl and boy characters in the stories.

2.2.4.4 Children Between 11-15

The child entering his period of adolescence is on the threshold of adult life. Many research studies show that many of the psychological changes that were commonly supposed to result from internal physico-chemical changes are to a large extent determined by the external alterations in the scholastic and domestic circumstances of the child. But the period of adolescence has its own influence in the thought process of the child irrespective of the influence of his environment. Lawes *et al.* (1966) observe the time of adolescence and its influence on the adolescent in the following words :

The time of adolescence is one of the occasions in life when the possibility of upset in adjustment are greatest. There are changes in the internal impulses and needs, such as a strengthening of the sex drive, and a greater desire of freedom from adult control. Those changes mean that a new balance has to be struck between the personal impulses and the requirements of the environment (p. 90).

A close examination of the above-cited observation of Lawes *et al.* (1966) shows that the period of adolescence is a period of stresses and strains which upset his mind. He also finds the problems of adjustment. Sex drive is responsible for his keen interest in sex. He sincerely wants freedom from adult control. In such a state of affairs children's literature meant for the children of this age-group should attempt to educate him in such a line that he

would be able to draw a balance between his personal impulses and requirements of the environment.

Due to his adult behaviour, the child likes the literature meant for the adults. His special interest for sex can be sublimated through children's literature providing sex education. Kulshrestha (1968) observes their need for literature as stated below :

They will love stories of adventure and of daring deeds. They will adore 'heroes' and will identify themselves with them. They are now capable of understanding and following more complicated plots and no longer bewildered with number of characters introduced. They can now appreciate 'Characterization' in stories (p. 16).

In this age-group, the child verifies the statements of his parents, teachers or relatives regarding truth and untruth which was simply accepted by him due to his unflinching faith upon adults. But, in practice, he finds real opposite things. His simple faith on truth is clashed with the victory of untruth. Only due to this reason, his heart tries to rebel against others. But gradually he adjusts with the real world. Worldly plots, adventure, romance and family stories are much in demand by the children of this age-group.

2.2.5 Basic Considerations

The researcher strongly feels that a children's author should be guided with certain basic considerations as regards the approach of children's literature from psychological points of view. He should be aware of the fact that on the basis of child psychology, it is only possible to develop literature through a thorough understanding of the child and his thinking process.

A children's author primarily writes for young children who are in their formative stages of development. And what they read can affect not only their present lives but even their lofty future. Hence, "writing for youngster is a great responsibility because of this special psychological factor". (Mathew, 1982, p. 244).

Very often, it has been observed that children's authors treat the literature of the child from the adults points of view.

This reveals that they are not sufficiently acquainted with the basis of psychological approach of children's literature. This does not necessarily mean that one should either possess a degree or diploma on child psychology. In this connection, Collinson (1978) has very aptly observed :

To treat children just as adults is to reveal that one has no understanding of or concern for how children develop, emotionally, conceptually and linguistically. I am not suggesting that one needs a diploma before one may write for children, but if the writer is not concerned about what children read books for and does not subordinate his talents to the needs of his readers, he may produce a book which could prove a damaging experience, or, more probably, one which the child will simply find unreadable (p. 38).

It is also worthy to note that "mere bookish knowledge of children's psychology will not be very much helpful to the author. He has to share experiences through patient and close observation". (Mohanty, 1972, p. 125).

Obviously, a children's author must be guided with certain basic considerations of child psychology. He must know what children want and how, why, when and where they want, so that he will be able to present characters, characteristics, problems, conflicts, themes, incidents, motivations, urges and needs suitable to their age-groups.

CHAPTER 3

SIGNIFICANCE, OBJECTIVES, SCOPE AND LIMITATIONS

3.1 SIGNIFICANCE OF THE STUDY

Modern children's literature is quite mature in the developed countries of the world. But in India particularly in Orissa it is still in a developing stage. Though, there is a growing demand for children's literature from all sections of people for the healthy, mental and emotional development of the child, production of suitable literature for children is found to be unsatisfactory.

It is complained that children's books do not cater to the needs and interests of the child, their content and physical aspects are not suitably built up and finally they are hazardous for the mental growth of the child. In this connection, Rawat (1972), very cogently poses some of the pertinent and significant questions related to such type of literature :

Are the materials that our children use suited to their mental level, interest and taste ? Do we care to include these necessary concepts and values in our books which must be developed among our children through books ? Do we know what words and how many words should go into the books of children of different classes ? Have we agreed upon suitable methods of teaching-reading which are based on empirical evidence and the basis of which the books should be written ? Do we know the interests of children of different grades as a basis for writing the plots of the books ? And what is more is there enough material for our children to read ? These are the problems we must solve if we want to produce suitable literature for our children (p. 188).

Besides, people concerned with education of the child strongly feel the need for the development of suitable literature for young children, particularly of the primary school stage. Because early years have been considered by the psychologists as crucial foundation years of all subsequent development of the child. The development of the language is also to be brought about in the early stage of education. Muralidharan (1981) has rightly observed :

Our research studies have pointed out one of the areas in which children face maximum problems is in language. At the primary school stage also these problems continue and we find severely low achievements in language particularly for children who come from disadvantaged homes. Yet, it was also heartening to find that wherever language stimulation materials were available such as provision of books, magazines etc. at home or in the neighbourhood, such children were seen to do far better in their school achievement. It was these findings which made us examine more closely the existing situation of children's literature for this young age-group from the point of view of both quantity and quality. We soon come to know that there is an urgent need to develop suitable literature for the young children (p. 2).

Further Muralidharan (1981) states :

There were of course, books from other countries, which may or may not always be suitable for children. The books that were developed here were by and large not sufficiently attractive to children in terms of suitability of theme, style, illustration or general get up (p. 2).

Chari (1972) also observes the present problem of children's literature in India and other regional languages in the following lines :

Present-day children in most parts of our country do not read as much as they should. The reasons are not far to seek. On the one hand, school curricula and the methods of teaching are, unfortunately, by and large the kind that do not permit extensive excursions into general reading and, on the

other, even when teachers wish to encourage pupils to engage in profitable reading are faced with almost insurmountable problem of insufficient books of the right kind being available. Our first task is to build up a variety of such literature in all the regional languages. If from their very young years children are afforded chances of seeing attractive and colourful books around them, if they are read out to them by adults, if they get opportunities to tell and hear stories and if they are brought up in an atmosphere where books are read aloud, then the nation's youth will grow to be assets in a democracy (p. 158).

It is further disheartening to point out that the problems concerned in children's literature have not been paid due attention by the educationists of our country. As a result of this, the problems have not been rightly attacked upon by suitable plans and programmes. Mitra (1982) in his valedictory address at the symposium and Prize Distribution Function of XXI National Prize Competition for Children's Literature at N.C.E.R.T., New Delhi, expressed his doubts as to the little appreciation of children's literature among the educationists. He explicitly states :

I think in the matter of children's literature, there is a very little appreciation amongst 'educators'. When I say educators I use this within quotes. Educators normally think of public examination which the children have to pass or a class promotion examination. But, literature is something which is so important for the development of the mind and the capabilities of the individuals, that it can hardly be excluded as a part of one's education (p. 10).

Although some pioneering studies have been conducted in other developed countries of the world and a few studies have been undertaken in India, no significant study has been conducted so far in the field of educational implications of children's literature.

Obviously, the investigator felt that the subject of the present study was, therefore, not only related to the promotion and development of children's literature in particular but also to the

development of children's education in general. The findings and the suggestions of the present study, it is hoped, would throw light on various aspects of children's literature which can immensely contribute to children's education.

3.2 OBJECTIVES OF THE STUDY

The present study has been primarily intended to provide a clear understanding about the educational implications of children's literature at the primary school stage. Besides, it was felt essential to study literature with reference to growth and development, reading interests, evaluation criteria and the present extent of its utilisation in primary schools of Orissa. Hence, the broader objectives of the study are as follows :

1. To trace the growth and development of children's literature in the international, national and state perspectives.
2. To know the bases of children's literature, such as, psychological, sociological and economical.
3. To clarify the meaning and concepts of children's literature.
4. To find out the reading interests of children.
5. To evolve suitable evaluation criteria for children's books.
6. To ascertain the extent of utilisation of children's literature in the primary schools.
7. To suggest measures for better production, utilisation and evaluation of children's literature.

3.3 SCOPE AND LIMITATION OF THE STUDY

The researcher was conscious of the scope and the delimitation of the study. It may be mentioned as follows :

1. Literature in its broadest sense is very comprehensive. Hence, the dissertation of the present study was restricted only to the books not ordinarily classified as text-books. The use of newspapers, magazines, radio, television etc. have not been brought under the purview of the study.

These omissions, however, do not imply inappropriateness of their use in primary schools.

2. The reading interest test was confined to the children of 8-11 age-group.
3. Both boys and girls, of classes IV to VII from the schools located in rural and urban areas of Orissa were brought under the scope of the study.

The researcher has deliberately delimited the scope of the study of reading interests of children within the age-group of 8-11. Kulashrestha (1968) has rightly observed that "children by the time they enter the age-group 8-11 have already acquired reading ability and mastered the elementary mechanism of reading. They are now sensitive to and appreciative of things other than their basic physical needs" (p. 15). Therefore, the children coming under the age-group 8-11 were taken to be the right subjects to respond to a questionnaire. They were also able to meet the query of the researcher at the time of interview.

4. In the absence of a suitable reading interest questionnaire, the researcher had to develop a questionnaire, as objectively and scientifically as possible.
5. To ascertain the extent of utilisation of children's literature, the questionnaire sought to collect data from the primary schools situated both in rural and urban areas.
6. In the absence of evaluation criteria of children's books in Oriya, the same had to be developed by the author through appropriate procedure.

CHAPTER 4

THEORETICAL CONCEPTUALISATION

4.1 MEANING OF CHILDREN'S LITERATURE

Children's literature both in form and content has its origin in the past. Child study did not emerge as a special subject of study till the last century. But during the 19th century, there was a gradual change in the attitude of man towards the child.

In course of time, education scientists, anthropologists and others concerned in the work and education of the child started defining children's literature in keeping with various psychophysical and socio-economical conditions of the child. As a result of this, a number of definitions emerged out, among which the researcher is tempted to discuss a few choosing their importance.

Generally, in the pre-school stage children are not acquainted with the alphabet. They listen to stories told either by their teacher or grand-parents or anybody else. They also need different types and forms of literature depending on their vocabulary items up to their teens. As such this type of literature should appeal young readers and listeners. Kohli *et al.* (1982) define children's literature from this angle of vision :

Children's literature is a body of literature that has appeal for young readers and listeners. These young people can be defined as individuals from pre-school stage to the teens (p. 162).

Some also present children's literature as a kind of literature which is suitable to children in respect of its content, theme and style. Marshall (1982) defines children's literature from this point of view :

It is the written word which collectively embraces all the features mentioned so far, subject-matter, characters and settings, style of writing and use of vocabulary presented from an angle of vision which matches the child's perspectives (p. 28).

Jetley (1982) defines children's literature with the mention of the age-group of children for whom this branch of literature is meant and states :

The term children's literature generally means that branch of literature which is specifically meant for children of the age-group four to fifteen years (p. 176).

It has also been found that children read and enjoy some of the books meant for the adults. Such examples are enormous if one looks into and observes the books read by the adults and children alike. For example, Tolkien's *Lord of the Rings* and L.P. Hartley's *the Go-Between* come under the purview of children's literature. Besides, some of the experts in the field of education do not regard text-books as literature for children. As such Encyclopaedia Britannica (1963, Vol. 5) defines children's literature as under :

Children's literature may be said to include all books written especially for children, other than text-books (q.v.), and also the many books written for adults which have been widely read by children (p. 520).

Encyclopaedia of Education (1971, Vol. 6) defines children's literature from a wider point of view and states :

Children's literature is any literature which is appropriate for children. Operationally, children's literature comprises those books written and published for young people who are not yet interested in adult literature or who may not possess the reading skills necessary for its perusal. In addition to book form, children's literature also includes materials published in magazine form and intended for pre-adult audiences. The age range embraced by children's literature is

from pre-school age, when children can first comprehend stories being read or told to them and can enjoy the picture-story books which are now so plentiful, through the stage of early adolescence, which roughly coincides with the chronological ages of 12 through 14 (p. 7).

The term children's literature as observed from the above-cited discussions assumes new meanings and methods of expression. That is why the term children's literature needs to be defined in the interest of clarity and precision according to the sociological and psychological basis of children's literature as discussed under Chapter 2.1 and 2.2 respectively. Hence, the researcher is apt to conclude that children's literature comprises of all books and journals which are listened to or read or enjoyed independently by the child from the pre-school stage to the teens.

4.2 NATURE AND SCOPE OF CHILDREN'S LITERATURE

The definitions outlined by the experts in the field of children's literature give rise to the nature and scope of children's literature which are discussed below.

4.2.1 Suitability of Children's Literature

Literature for children is specifically suitable for them. The term 'suitable' gives vent to different meanings in different countries of the world. In many western countries it means morally suitable in the sense that the children should be protected from the 'taboo' of adult life. Such taboos are considered of having negative effects on the life of the child either making him rough, unpleasant or any sort of this type. 'Suitable' may also refer to educational relevance in respect of the theme, style of writing linked with the age-group of the young readers keeping in view their mental and emotional development.

It is a true and admitted fact that in some countries of the world 'suitable' books for children are purposefully prepared to reflect the political, social and religious outlook of the state.

4.2.2 Children's Literature is Meant for Children but very often Read by Adults

It is an arguable fact to distinguish between books written for

children and books read by children, and books written for adults and read by adults. It has been observed that most of the countries of the world do not follow a rigid rule for their literate children as to which books should be read or *vice versa*. English literature provides numerous examples of books which are read and enjoyed by children and adults alike. Lewis Carroll's *Alice in the Wonderland* though meant for children, yet it is widely read by adults. Besides this, the myths and legends are equally enjoyed by children and adults in almost all countries of the world.

4.2.3 Children's Literature is a High Level of Writing

It has been observed that children are no less intelligent than adults, although they know less than adults. Many writers of the world write both for adults and children. Especially a skilled writer does not find any significant difference between writing for children as well as for adults.

Huck *et al.* (1961) also discuss the same :

The skilled author does not write differently for children than he does for adults. Just as a pediatrician must know the essentials of medicine and then apply this knowledge to his child patients, so the author of children's literature must know the essentials of fine writing and apply this knowledge to children's books. The surgeon and the pediatrician are equally honoured. Authors of children's literature and those who write for adults must receive equal approbation (p. 16).

Many of the persons concerned in the field of children's literature are of the opinion that this type of literature requires much more research in respect of careful writing for the book and art of work. Due to lack of adequate resources, we find books of second rate writing and illustration in plenty for which there is a misleading idea that children's books are of 'second rate'. Even the simplicity of plot has been looked down upon by some. That is why Marshall (1982) holds a firm opinion that :

Simplicity does not mean second rate. There are many simple books for young children and older less able children which are very well thought through by the author, illustrator, designer and publisher. Equally there are many lengthy prose

works which turn out to be examples of books in which the authors have not given sufficient thought to plot, style, characterization and vocabulary (pp. 24-25).

As such writing for children requires high level of literary techniques.

4.2.4 Children's Literature Involves both Child and Adult Characters

Most of the characters of the world's myths and legends are adults. But there are many books in which we find child characters. Critics point out that good children's literature relate the plot to the child's experience in which the child also finds a character to play. But such description of child's character without his relationship with the character of the adults is not conducive to the emotional growth of the child. In this connection, Marshall (1982) maintains the idea that :

Child characters as such, are not necessarily a distinctive factor unless shown in relationship to the adult world or adult behaviour patterns, neither is child experience in terms of the so-called 'realistic' description of social setting or patterns of behaviour. This can be limiting to both writer and reader whereas the child's experience of emotion tends to be same as an adult's (p. 25).

Hence, for the intellectual and emotional growth of the child, children's literature involves both child and adult characters in its plots.

4.2.5 Language as a Characteristics of Children's Literature

There is a common belief that simple words and short sentences are essential for the quick understanding of literature by children. It has been observed that a writer who strives too much for simplicity can be imprecise and ambiguous. Because he cannot be able to avoid the temptations of writing homely but vague words as 'good', 'fine', 'nice' etc. That is why there is a necessity to strike a balance between precision and communication in the writings of children. In this connection, Mohan (1982) states :

In particular, when writing for children, we have to strike

a balance between precision and communication. We cannot make the children run to the dictionary or to their elders for every other sentence they read. Nor can we afford to miseducate them by using inappropriate or imprecise words, however, familiar they may be (p. 34).

In fact, simplicity may be a part of the quality of writing but not the whole story of the language-pattern of children's literature. In some of the books large words and complex sentences may be needed to convey mood, scene and conversation. Unusual words may create humour, impart information or indicate meaning to the context. Aiken (1970) discusses the importance of unfamiliar words as under :

In my recollection, and this is borne out by endless corroboration from children and friends, unfamiliar words are a tremendously important feature of reading, an active pleasure. Children naturally do not bother to stop and look words up; they make guess at the meaning and float past, and the unknown term remains embedded like a rock in memory (p. 22).

As such, in children's literature language is being used from different angles of vision.

4.2.6 Subject-Content as a Characteristics of Children's Literature

Critics discuss much as to the subject-content to be organised for children from different points of view. The organisation of content also poses a lot of problems to the authors and others concerned in the writing and production of children's literature. Marshall (1982), in this connection, states her views as under :

This whole of human knowledge and experience in any period of time and any geographical place is open to coverage in story form and in information book form. The books that are suitable for children are those which look at an aspect in a way with which a child, at his stage of knowledge and development, can cope. Many of the great themes in story can give awareness, knowledge and an understanding of things which in real life might be over-whelming (p. 27).

Marshall in the above-cited lines has summarised the perspective which creates a literature for children, the angle from which the theme is viewed through characters of the author. The theme may be taken from world issues, morals, emotions, child as well as adult relationships, peaceful or violent events, animals and humans or objects, but the angle of vision of children's literature must catch the needs and interests of the child. It is better to reconcile the mind of the author with the mind of the child when the author recaptures the child-like vision and presents it through literature; he enables the child to see life from wider perspective of problems and to acquire insight. As such, the subject-matter for children's literature may be suitable for the mental, emotional and language standard of the child.

4.2.7 The Scope of Children's Literature

The scope of children's literature is very wide. As a subject of interests for children, Davies (1973) states that "Literature for children, like literature itself, covers a very wide area and can be said to cover everything read by children" (p. 7). Besides, he suggests a list of subject-matters ranging from plays, poetry to the living traditions of children's games, songs and stories.

Davies (1973) categorically states :

If we look at the examples of literature, we find it can include not only plays, poetry and novels, but also certain stories, letters, biographies, history, journals and diaries, travels and even science. It includes the oral tradition, the legends, myths and sagas from classical times right down to the folk tales of the present day non-literate societies, it further includes our own living tradition of children's songs and stories (p. 9).

The recent trends in the world have very much influenced the scope of children's literature. Research scholars unhesitatingly include the literature of radio and television within its purview to which the children of some of the progressive countries of the world are even exposed from their infancy. Larrick (1961) very aptly observes :

In one sense, children are surrounded by literature from

infancy. It may be the literature of radio and television or it may be the literature of great poets and story-tellers which their parents read to them (p. 17).

The subject-matter of children's literature is not confined within the area of magazines of 'tiny tots' or literature of radio and television. Broadly speaking, its subject-matter is children themselves. As such *Encyclopædia Britannica* (1977, Vol. 4) states :

The proper subject-matter of children's literature, apart from informational or didactic works, is children. More broadly, it embraces the whole content of the children's imaginative world and that of his daily environment, as well as certain ideas and sentiments characteristic of it. The population of this world is made up not only of children themselves but of animated objects, plants, even grammatical and mathematical abstractions; toys, dolls and puppets; real chimerical and invented animals; miniature or magnified humans; spirits or grotesques of wood, water, air, fire and space; super-natural and fantasy creatures; figures of fairy tale, myth and legend; imagined familiars and Doppelganger; and grown-ups as seen through the child's eyes—whether Napoleon, Dr. Dolittle, parents, or the corner grocer (p. 229).

In modern days, due to the movement of population, the increase of literacy and the inventions of technical processes applicable to children's literature production, there are no visible differences and barriers in the exchange of literature within children of different countries. The translation of children's books has brought the children of the world together being tied with a common feeling of thought through literature.

Therefore, the field of children's literature covers a wide area of human accomplishment and knowledge that informs and delights in endless variety. In keeping with this in view, Beatrice Hurley has aptly described the scope of children's literature in the following words :

The scope of literature includes stories of real people of today and yesterday; realistic and fiction tales; stories of

animals, machines and inventions; stories dealing with the world of nature; stories depicting everyday experience of children at home and abroad; stories of mirth and magic, of books and silly dolts, tall tales of legendary heroes whose audacious feats afford children a peep into the folk-lore of a nation; biographies of men and women who have made their indelible imprint upon the history of nation; books of poetry that sing their way into the lives of boys and girls (Quoted by Mathew, 1982, p. 21).

4.3 CLASSIFICATION OF CHILDREN'S LITERATURE

Literary scholars, anthropologists and psychologists have tried to classify children's literature, but, "any classification of children's literature will not be complete for the simple reason that definition of children's literature is liable to vary and also different schemes of classification can be thought of" (Nair, 1982, p. 126). However, children's literature of the world follows a pattern of theme and structure irrespective of their socio-economic, linguistic and other differences. As such, the researcher feels the necessity to classify children's literature as follows :

- 4.3.1 Poetry
- 4.3.2 Story
- 4.3.3 Novel
- 4.3.4 Play
- 4.3.5 One-act play
- 4.3.6 Biography
- 4.3.7 Autobiography
- 4.3.8 Travelogue
- 4.3.9 Adventurous story
- 4.3.10 Composition
- 4.3.11 Essay
- 4.3.12 Fairy-tale
- 4.3.13 Folk-tale
- 4.3.14 Comics
- 4.3.15 Encyclopaedia
- 4.3.16 Picture Dictionary

4.3.1 Poetry

Poetry provides children with enjoyment, information, new

words fresh thoughts and participation in the picturization. The poet paints pictures with words and thus captivates the mind of the child.

Children within the age-group of 3-5 years like nursery rhymes, but children of 6-9 years like simple poems. Simple poems like couplets are very catchy to the ears of little children. Children above 10 years like narrative form, the content generally being a story. Poems of wonder, wisdom and beauty or of adventure and historical interest are for older children who have a background of experience to appreciate them.

4.3.2 Story

For story, the writer can select any theme which is of historical, mythological, scientific, folk, adventurous or fairy type. The theme or broad idea is the seed from which the story plant grows. But this broad idea must be strong enough to bear the weight of the story.

The child likes to read the story in the first person. When he read a story, he supports certain character. He feels himself as the prince or the hero or any other character narrated in the story. The writer of the story should bear in mind that the child maintains curiosity and suspense till the end of the story.

4.3.3 Novels

Novels can be developed on any theme. While writing a novel, it should be borne in mind that elder children, 10 years onward, are interested in reading the novel for curiosity to know the details of the world. Mohanty (1976) states :

The novel should be written in descriptive style. The presentation of the event should be dramatic in style. It should have short chapters with its sub-headings. These sub-headings should create suspense and curiosity in the juvenile mind (p. 75).

4.3.4 Drama

Well-conceived dramas are essential for children. They are liked both by children and adults. From characters points of view, dramas may be classified into two categories, i.e., dramas with child characters and dramas with adult characters. But

drama with child character plays prominent part in influencing the child.

The writer of children's drama must have to pay utmost attention towards the psychology of the child. Kurup (1982) keenly observes :

The writer who attempts a children's play should know the psychology of the child. No child likes to be chastised. He hates preaching and refuses to correct himself as ordered by the adults. On the other hand, an appeal to his emotions will always find the required response. The child mind is an intensely emotional one and the child's notions are based on his emotions and not on his undeveloped intellect. Hence, children's plays should appeal only to the child's emotions and not to his intellect. The characters should be those familiar to the children and as far as possible should be drawn from the world around the child. Of course, fairy-tales and folk-tales presented in dramatic form will appeal to the child. The theme should be something that will make the child to do noble deeds and avoid petty and selfish acts. Children's plays should inspire them to nobler deeds and curb their selfish desires (p. 104).

Children like action more than any sort of narration. Therefore, dialogues should be very, very few. The language of the dialogue must be clear and understandable. These dialogues should help in promoting a good plot.

4.3.5 One-Act Play

The plot of the one-act play for children need to be chosen according to their age-group and psychological aptitude. Realistic stories of day-to-day life are popular among children and they are interested in playing roles even without a good stage. The language and style of one-act plays should suit to the plot and character of the play. There is a variation in the degree of liking of theme by children of different age-groups. "Young children of the age-groups 3 to 7, 7 to 12 and 12 to 15 have different likings. The children in the age-group 3 to 7 years like fighting. Children in the age-group of 7 to 12 years like informative themes and children of later age-groups like character and biographical

theses.” (Rastrabandhu, 1932, pp. 106-107).

4.3.6 Biography

Biography fulfils children's needs for identification with someone great than they are. As much biographies of scientists, philosophers, explorers etc. serve as a source of information about the people as well as an introduction to their achievements in their respective areas. In the words of Joseph (1982) “A well-written biography is a power medium to transmit elements of high character. More than any other form of literature biography has an advantage. It deals directly with the life story of a person who actually lived in the world. The human elements in his behaviour will attract children very much” (p. 193). By consistent reading of biographies, children develop the quality of appreciation and understanding as regards the heritage of their country and the world as well.

4.3.7 Autobiography

Autobiography helps the child to be acquainted with the life and activities of the great persons directly through their own words and language. But it has been observed that very few autobiographies are written for children, though there is a greater demand for such books. Autobiography of a person should be divided into several chapters, each chapter with a suitable sub-heading. Children like truth, and the truth, however, better may be for them, having ultimate value in character building may find place in autobiography. Gandhiji's *My Experiment with Truth* is a fine example of such autobiography.

4.3.8 Travelogue

Travelogue expand the horizon of the children's mind about the places of far and near. At present, children are found interested in reading the travelogues. But they want a simple and vivid description of the place, people and the environment. To maintain curiosity and suspense, the travel story may be sub-divided into several headings. In order to strike a balance, each heading should be well-knit with the main theme of the travel story.

4.3.9 Adventurous Stories

Very often children find it difficult to express what they really

mean by adventure. But the word 'adventure' includes suspense, action, conflict, challenge, adversaries, adversities and excitement. These elements are usually found in many books of children depicting about animals, sports, mysteries, fantasy, science, fiction and books of different lands. These books seem to travel well across national boundaries and languages and a foreign setting often does not stand as a barrier to enjoyment.

4.3.10 Composition

According to Good (1945), composition is "the basic design or underlying structure of any artistic expression, as of a painting, poem or piece of music, syn. design" (p. 89). It means, "putting together; formation, construction; formation of words into compound. Construction of sentences, art of literary production, act, art of composing music" (The Reader's Digest Great Encyclopaedic Dictionary, 1962, Vol. 1, p. 190). As such, in school curriculum, it refers to putting words and sentences together to express the feelings, thoughts, ideas and observations. The composition may take the form of a letter, an application, a paragraph, a story, a description or narration, a poem, a dialogue etc.

The utility of composition has been immensely felt by the educationists at the primary school level. It develops the careful and systematic practice in speaking, writing and reading of a child. Chaudhury (1982) acknowledges the social function of composition in the following words :

Composition has a social function. It is the communication of one's thoughts and feelings to others. In order to communicate one's thought properly the self-expression, i.e., the composition must have distinctiveness, clarity, accuracy, proper sequence of thoughts, sincerity, dignity, polish and elegance (p. 67).

The child who wants to compose must have first clear ideas, feelings, views and observations about the topic of his composition. It is always better to provide the topics of composition from his immediate environment. The topics relating to his own life, home, village, school, persons, animals, birds etc. from his own environment are psychologically liked by him.

4.3.11 Essay

Essay means, "Literary composition of moderate length (Usual in prose) on any subject". (The Reader's Digest Great Encyclopaedic Dictionary, 1962, Vol. 1, p. 300). It is "a short, non-fictional literary production" (Good, 1945, p. 155).

The essay, as a piece of literature is written with own knowledge and experience of the child. It gives expression to his feelings, impressions and thoughts.

Essays are usually in prose and of three kinds, narrative, descriptive and reflective. The narrative essay narrates an incident as it happened; the descriptive essays describes a person or a scene; a reflective essay gives the child's thoughts and impressions on some important topics. Ordinarily an essay will have some elements of description, reflection and narration.

4.3.12 Fairy Tales

"The term fairy tale refers to modern stories of a fanciful nature as well as folk tales" (Huck *et al.* 1961, p. 273). They also point out that "Andersen's fairy tales were the creation of one author, written as literature, but are becoming a part of heritage which may be described as folk tales" (p. 273).

It has also been observed that though some fairy stories are about the fairies but the majority are related to the people who are human beings. In the organisation of the plot such people are found in a situation where magic transforms, aids or confronts them. These things most probably happen in the fairylands. Marshall (1982) states, "Fairyland can be defined as a world in which enchanted and enchanting things happen, a world which has a place also in the inner mind" (p. 55).

The world of children's literature has been enriched through a number of fairy tales. Most of the countries have their own fairy tales. Generally, characters in fairy tales tend to be adults, such as Cinderella, Sleeping Beauty and Bluebeard from Perrault's tales; Snow White and the Dancing Princes from Grimm's tales or Andersen's Princes, Tin Soldier or Sinbad, the Sailor from the Arabian Nights' Entertainments. Sometimes, the characters are animals as the Ugly Duckling or indefinable as in Tolkien's Hobbit.

4.3.13 Folk Tales

All over the world, folk tales are enjoyed by children and adults alike. Thompson (1951) defines the folk tale, "... all forms of narratives written or oral, which have come to be handed down through the years. In this usage, the important fact is the traditional nature of the material" (p. 4). The German *Märchen* household tales. French conte *populaire*, myths, fables, hero tales and local legends come under the purview of folk tales. Further, it has been observed by the research scholars that the tales arouse from man's common reaction to phenomena and events. However, anthropologists maintain the idea that reactions towards people are not similar. for example, the step-mother was not considered evil in some societies. They also conclude that the tales which initially seem to be exclusive to one area, or tribe often have strong similarities to those of quite different areas or countries.

Davies (1973) observes that "between the ages of six and nine/ten children enjoy folk tales of the kind found in collection of Grimm, Joseph Jacobs and Andrew Lang" (p. 36). Educationally those folk tales provide the child a sense of security as he finds that they belong to the life of the different environments that he has to adopt to. With the advent of psycho-analysis and its study of meanings of dreams and unconscious drives of personality, the theory of the origins of the folk tales have been attributed to dream. According to this theory, folk-tale themes express emotional needs, frustrations and wishes.

4.3.14 Comics

Children from the youngest to the oldest, like to read comic books. It is evident that comics satisfy basic needs of children for excitement, security etc. The continuous action in the comic strip is well-comprehended through pictures. Even children with limited reading ability can share with comics of adventure, suspense and occasional humour.

4.3.15 Encyclopaedia

Encyclopaedia is a store-house of knowledge which contains answers to many questions of children. The information about various topics is arranged in such a manner that references are easily made available to the reader. Encyclopaedia covers all aspects of knowledge broken up into convenient topics and

arranged alphabetically.

Due to explosion of knowledge, children's Encyclopaedia could cover only the fundamental aspects of most of the subjects due to physical limitations. George (1982) treats children's Encyclopaedia as a special kind of general Encyclopaedia and states :

The children's encyclopaedia is a special kind of general encyclopaedia. The child is interested in all aspects of knowledge though not in all subjects of an intricate nature. Though he is very inquisitive about the multitude of things, he should not be burdened with certain areas of knowledge. This means that a very careful and judicious selection of topics by experts who know the child's mind and his requirements is of the highest importance. Even after selecting suitable topics, the areas of information to be covered under each topic is yet another task. The manner of writing calls for real talent and imagination. The language used to convey information should be simple, elegant and easily assimilable. In fact, every word used should enliven the mind of the child and make him more hungry for information. This is no doubt a tall order, and that is why even experienced writers do not succeed when they handle children's literature (pp. 182-83).

Illustrations play an important role in children's encyclopaedia. For the clarification of terms, ideas and concepts they are given in the appropriate places. Carefully planned illustrations stick in the mind of the child and speak volumes to him when words fail.

4.3.16 Picture Dictionary

Children's dictionaries are addressed to children of different age-groups. In preparation of children's dictionary, "the lexicographer has to seek the help of the experts in pedagogy and psychology to determine the scope of his collection and interpretation" (Bala Krishnan, 1982, p. 196). Such dictionaries will have to be reviewed and updated periodically.

The commonly accepted arrangement of words in dictionaries follows the tradition of conventional alphabet sequence. In order to lay the foundation of future learning, the infant should be made

familiar with the principles of the language, their uses and the phonological value of each sign. This is well-done by attracting the attention of the child by beautifully coloured pictures representing words consisting the letter concerned. Balakrishnan (1982) suggests the following guidelines in selection of pictures :

1. The pictures should help the child to identify known objects and actions,
2. They should be designed so as to familiarise the child with the identifying features of the objects or actions introduced,
3. The presentation should be organised in such a way as to associate and correlate the object of action with other objects, actions etc. (p. 198).

4.4. EDUCATIONAL IMPLICATIONS OF CHILDREN'S LITERATURE

In the words of Stejskal (1966) :

Educational theory and artistic experience are the basic problems of children's literature today. It is characteristic, in the first place, that everything which has been considered unsuitable and barren in art for adults is considered desirable for children. It is decisive, then that theorists such as educational psychologists first attempt to determine the assumptions of the work in question, the limits of its possibilities to impart knowledge; and the amount of truth about life which can be revealed to children, technical device and the vocabulary accessible to children must also be predetermined; it is important to theorists first to choose a model life, of the people, the ties and morals binding them which children should adopt. Only then can artists, mindful of these limitations, carryout their artistic proposal (p. 297).

The basic problems of children's literature refer to the role of education in solving the problems of literature. Education as an instrument of total development of the child is not confined to mere literacy or the knowledge of the three R's of the child, but more than this. Rather it is life itself and touches the development

of the potentialities of the child--in various aspects.

Everywhere the potentiality of the child should be realised through education. Literature acts as an instrument of developing the potentialities of the child. Davies (1973) outlines the importance of children's literature as under :

. I think literature is a 'good thing', that it is of value in education both as a means of furthering experience of the world and as a means of finding out more about oneself. Further, I regard it as a necessary part of education that there should be some selection of books for reading; I regard this as inevitable anyway on practical grounds and because individual choosers (such as publishers, teachers and parents) have different tastes (pp. 9-10).

Education as a transforming ideal tends to integrate the values in a given society. Hence, most of the teachers think it important that literature should be a part of reading curriculum through which the child would be able to gain varied experience to adjust himself with the society. Russell (1961) has put forward a series of suggestions for goals of an effective literature programme :

- (a) The extension and enrichment of the child's experience of the complex ways of man's living.
- (b) Giving opportunity to relieve and re-experience the adventures and ideas of others.
- (c) Gaining insight into one's own personality and problems.
- (d) Providing materials which help to create an appreciation and understanding of the problems of others.
- (e) The development of love of country and democratic ideals.
- (f) The discovery of ethical values which are common to different creeds and which form a foundation of good character in the modern world.
- (g) Providing opportunities for fun and for escape.
- (h) The development of worthwhile tastes and permanent interests in good literature (pp. 415-16).

Davies (1973) states that a group of British teachers pointed

out that literature was an important part of the curriculum because it :

- (a) Develops the child's own use of language.
- (b) Aids reading ability.
- (c) Stimulates the child's imagination which will enrich activities in other fields.
- (d) Helps the child towards appreciation and understanding of himself through comparison of his own problems with those of literary characters.
- (e) Widens the child's horizons.
- (f) Helps the child to relieve the experiences of others.
- (g) Offers the child enjoyment (p. 11).

As such, the scope of literature in the school curriculum can be extended into a number of plans and programmes. In the elementary stage, literature should not take a departure from the courses of study. Larrick (1960) is justified when she speaks :

Ideally, literature in the elementary school permeates the entire course of study. It is inseparable from reading as such. It has a place in science and the social studies and can become a springboard of creative writing, dramatics, art and music. Yet introducing literature to children is bigger than any of these special areas because it involves the development of appreciation and taste (p. 18).

Education and literature both are interlinked in such a manner that it is impossible to think of education without the literature of the child. According to Sri Aurobindo :

Children should be introduced gradually by rapidly progressive stages, to the most interesting parts of their own literature and the life around them and behind them and they should be put before them in such a way as to attract and appeal to their innate qualities (Quoted in the progress of Education, Vol. LI, October 1976, No. 3, p. 1).

The literature of the child mainly springs from the sources of the books. Despite modern trends to make a greater use of films,

radio, television etc. as teaching aids, by far the most prominent learning resources for children are still books. The modern book is more and more thought of as 'a teacher in print'. It acts as an instructional aid for the child to facilitate learning and helps in bridging the gap of formal system of education.

The role of children's books in the education of the child cannot be over-emphasised. Gupta *et al.* (1981) have rightly pointed out that "today it is impossible to conceive of 'education' without books—text-books in particular and auxiliary reading materials in general" (p. 3). Books are not only the main source of knowledge in modern times but they also set standards in the education of the child.

Obviously, literature is a part of education which shapes the personality of the child, develops his capabilities, unfolds his potentialities and more or less forms an integral part of his life. As a part of education, there should be proper planning of literature programme in the schools.

4.5 READING INTEREST OF CHILDREN

The term interest "has ordinarily been referred to in describing or explaining why the organism tends to favour some situations and then comes to react to them in a very selective manner" (Kale, 1978, p. 104). Among all the selective activities of the child reading has been regarded as one of the activities of the child which is very essential for his educational development.

Wasi (1970) emphasises the importance of reading in the following manner :

If we were to pick a single activity as being the most important to the education of the child and to his continuing education as an adult, it would be reading. This point is constantly impressed upon us as people discuss for good text-books and good supplementary reading for children (p. 34).

The beginning of an interest in reading appears in the young child's manipulation of books, his interest in looking at pictures and his desire for story-teaching. His reading interests are crucial in the preparation and production of children's literature. The development of suitable literature depends largely upon the

knowledge of children's reading interests and their likes and dislikes. Chari (1972) has rightly observed :

Children learn to read more easily if the material is meaningful to them and if they are interested in the ideas/or the way the ideas are expressed. Therefore, books which deal with ideas familiar and interesting to the children will be more successful teaching tools than books which deal with ideas unfamiliar and uninteresting from the children's point of view (p. 139).

In order to know the reading interest of children, the researcher has surveyed various factors that influence children's inclination towards literature. In this context, the subject-matter, format, the mode of selection etc. have been studied by the researcher.

4.6 EXTENT AND UTILIZATION OF CHILDREN'S LITERATURE

The need for utilization of children's literature in the primary school curriculum has been tremendously felt by the educationists. According to the Commission of English curriculum (1952) :

The elementary school curriculum which does not provide children with literature for enjoyment and for exploration is an impoverished educational environment. Where children have little or no opportunity to extend their horizons through stories and poems at school, there exists an educational deficiency that cannot be met by any substitute (p. 107).

As such, the curriculum of a modern primary school should include a planned literature programme. "If such plans are not made, the teaching of literature may be omitted or remain an incidental part of the programme" (Huck *et al.*, 1961, p. 446).

In the light of above-cited considerations, the researcher feels that utilization of children's literature refers to what extent books are read by pupils and this has been determined by the factors like the effective function of the library, allocation of annual funds, addition of new stocks of literature, special period for library

study, opening of library beyond the school hours, children's direct access to the bookshelves, issue of books for home-reading and implementation of special activities for the literary development of the child.

4.7 EVALUATION CRITERIA OF CHILDREN'S BOOKS

In selection of a book, any individual, whether child or adult, exercises his critical faculties, his personal judgement or preference. Such judgement or preference may be unspoken or unwritten. It may not be based on any rational thinking or any conscious understanding. However, it is the result of the felt-need or of one's experience. Generally, teachers, librarians and guardians select books for children hardly with any rationale.

In selecting children's books, one has to pay attention to the quality of content, presentation of material, language, plot, message, characterisation, illustrations. type, paper, colour, printing, cover, binding, price etc. of the book. Hence, certain scientific criteria or objective standards are to be developed for effective evaluation of children's literature.

CHAPTER 5

STUDIES IN CHILDREN'S LITERATURE

5.1 NEED FOR REVIEW

The Importance of the review of related literature in any research project cannot be over-emphasised. It is absolutely necessary on the part of the researcher to acquire a Clear-cut and deep insight into the problems he handles with. Besides, the study of the related literature works as a guide-post to the quantum of work done in the field and enables the researcher to perceive the gap and lacuna in his field of research.

Good *et al.* (1941) have explained the use of the review of related literature as under :

Survey of related literature helps us to show whether evidence already available solves the problems adequately without further investigation and thus may save duplication. It may contribute to the general scholarship of the investigator by providing ideas, theories and explanations valuable in formulating the problem and may also suggest the appropriate methods of research (pp. 167-68).

It is also of immense importance on the part of the researcher to be familiar with the location and use of the sources available in any educational context. His role is just like either of a competent physician or of a lawyer. This idea has been nicely summarized by Good *et al.* (1941) as follows :

The competent physician must keep constantly abreast of the latest discoveries in the field of medicine. The successful lawyer must be able readily to locate the information pertinent to the case at hand--Obviously the careful student of

Education, a research worker and investigator should become familiar with the location and use of sources of educational information (pp. 167-68).

Besides, the researcher, at the outset of his research work, tried to tap all the sources related to his project and derived utmost benefits from the library. He was aware of the needs and importance of the sources like books and library.

Best (1982) also acknowledges a research worker's familiarity with the library for a worthwhile study of a research project in the following words :

Practically, all human knowledge can be found in books and libraries. Unlike other animals that must start a new with each generation, human beings build upon the accumulated and recorded knowledge of the past. Their constant adding to the vast store of knowledge makes possible progress in all areas of human endeavour (p. 309).

Hence, the researcher tried his best to have a full survey of the related literature available in his field of study to get evidence as to what is already known and what is still unknown and untested. The number of studies were as many as three hundreds in the area of his interest. But, to his utter surprise he did not find many studies both on the extent of utilization and evaluation of children's literature. However, he has only stated those studies that "are plainly relevant, completely executed and clearly reported."

5.2 INTERNATIONAL STUDIES

Three large scale studies on the reading interest of children appeared in the United States in the 1920s, namely, Jordan (1921) revised and augmented in (1926); Terman and Lima (1925), and Washburne and Vogel (1926). Each study used children as their respondents. They were asked about their reading interests and how much they enjoyed the literature. In 1917-18, Jordan gave 3598 pupils a questionnaire in which he had asked them to write down the names of five books as well as five magazines in order of preference. In 1925, he also applied the same procedure of eliciting the responses from 1559 pupils as to their reading interest in

different cities.

Jordan (1921) was not quite confident on the responses of the children's own statements. Hence, he visited eight public libraries to compile 'popularity scores' for individual books. He exploited observations as the basis of his study as well as librarians' assessments of popularity. Considering this section of his data he drew a line of conclusion that the reading interest of boys and girls are very dissimilar, particularly between the ages of 10½ years and 13½ years. He also found that at these ages boys are principally inclined towards fiction dealing with war, scouting, school, sports and strenuous adventure. Girls are more inclined towards fiction dealing with home or school life, or a combination of both.

Besides this, Jordan (1921) compiled the list of most popular books for boys and girls separately. He took four age-groups, i.e., 7-11, 12-13, 14-16 and 17-18. He made a classification of the books under the headings : novels, stories, adventure, biography, history, poetry, science, travel, information and humour. But, these categories are considered as arbitrary from research point of view, though such categories were mentioned in many of the subsequent studies.

Jordan (1921) also repeated questionnaire survey in 1925. It was also found that the same type of books were 'chosen' as in 1917. But, there was a slight variation in respect of the individual titles and authors.

Terman *et al.* (1925) reported findings from several different studies among which Terman's extended programmes of research into the abilities of the gifted children needs a line of mention. As a preliminary to this specialised study, the author kept the reading records of 808 unselected children for two months. These children formed the control group of his study and were of the age-group between 6 to 16 in three small Californian cities. The tables compiled from these records indicate that at ages 10-11, these children were reading an average of 2.0 books per month, at ages 12-13 an average of 3.0 books per month and at ages 14-15 an average of 2.5 books per month.

Terman *et al.* (1925) also gave a questionnaire to 1827 school children of grades 1 to 8. They had confined the unselected and gifted children in this group. The questionnaire was devoted to ask each child to mention a list of 4 to 5 books which was enjoyed by him during the year. Taking the responses into consideration,

the authors had compiled a list of books liked by children of both the sexes.

Lazar (1937) had administered a questionnaire on 4300 children aged 10, 11 and 12 years in eleven elementary and two junior high schools in New York. He had classified the pupils into three groups, bright, average and dull, on the basis of their I.Q. scores. Besides this, he had compiled an inventory record for each pupil to give information about the socio-economic background. In this study he found that girls were reading more books per month than boys, bright pupil read more books than the dull and average. The dull pupil formed the largest group covering under 'no books read'. The analysis of data showed that intelligence was closely related to a number of books read than the socio-economic status. An interesting feature of the study was revealed that many of the girls in the sample were interested in the boys books whereas the boys were not much interested in the girls books. Lazar (1937) further reported that the girls who read boys books were bright while the boys who read girls books were mainly dull.

Lazar (1937) also reported that the children in fourth, fifth and sixth grades had considerable appeal towards the following elements : adventure, action, excitement, thrill, mystery, realism, suspense, child-life, human-mischief, animal-life and nature, sportsmanship and bravery, sports aeroplane and other inventions. Towards the junior high school and the high school age, the interest of children increases towards history, biography and in books and magazines dealing with articles of social and natural environment.

Williams (1939), in his study revealed that children prefer straightforward, factual materials and books dealing with science. He further reported that adults may be quite mistaken in their judgements as to the probable appeal of a book. In his study it was also found that children were not much influenced by the colour and design in relation to a book's cover or by general features of format. They were much interested in the content, especially they showed more interest in informative contents like new information, explanations of new animal lives and how things work rather than rhapsodies about the glories of nature and the wonders of the subject under treatment. In his study, many objected that some authors tried to appeal to children, such as personification, glowing introductory essays that reflect the author's

enthusiasm, but tells no facts. It was also observed that the children would read books representing a wide range of 'reading difficulty'. If interested in the topic a child of eighth grade ability would not hesitate to go through a book of fourth grade ability. Similarly, a poorer reader would delve into books that were above his reading level as measured by an achievement test. The important consideration was the child's interest in the subject and his ability to get the general flow of ideas from the context and the pictures, even if he failed to understand a large number of individual words.

Furthermore, Williams (1939) had asked the adults to rate the books that were commented on by the children. First, they were asked to rate those books in terms of their own reactions. As such they were given a scale ranging from 'most liked' to 'least liked'. Afterwards they were asked to rate the same books as per their own judgement showing how well the children would like them. It was very interesting to note that there was more correspondence between adults preferences and children's preferences than between adults judgements what the children would like and what the children did like.

Another significant study in the area of children's reading interest was done by Thorndike (1941) who explored the topics of interest to children at different ages between 8 and 16. He had developed a questionnaire in which 88 fictitious book titles were listed, each with a brief descriptive note. The following example will indicate the nature of the questionnaire :

1. Lonesome Laddie Finds a Friend

How a stray dog found a new master and showed his true love ?

27. The Revenge of Pankas

An Indian Chief gets his revenge against the white man. Who had wronged him ?

33. Murder in the Green House

Who killed Jeb Wilson ? Whose were the giant foot prints in the hall ?

For each title, the child was asked to answer the question "would you like to read this book" ? by placing a circle round one of three answers 'yes', 'no', 'uncertain'.

Thorndike (1941) administered this questionnaire on 2891 children in the schools in New York City and New York State. Then he divided the respondents into sub-groups by sex, age and three ability groupings such as 'bright', 'average' and 'slow' based on I.2 scores. Then he computed interest scores for each sub-group and the correlation between sub-groups were studied.

In his study, Thorndike (1941) found that boys and girls showed more differences in their preferences than did old or young or bright or dull children of the same sex. He also found that sex is rather more important than age or intelligence as a determiner of reported interest patterns. There were, however, difference between bright and dull children. In expressed reading interests bright children with a median I.Q. 123 had interests resembling those of mentally slower children with median I.Q. about 92 who were two or three years older than they are. The study is significantly important due to its ingenious method of isolating for study one set of factors which motivate children's reading preferences. One of the demerits of the study is that it does not take into account other factors (such as reading difficulty), which came into play when real books as opposed to invented titles are in question.

The study of Andersen (1948) reported on the leisure time reading interests of pupils of junior high schools in Wisconsin. Of the group, 70 per cent reported regular reading of comic books, 66 per cent read fiction in books and magazines, 55 per cent animal stories, 46 per cent biography and 76 per cent western stories. In her conclusion she pointed out the need for teacher guidance to help students evaluate as they are reading.

Powell's (1951) study is based on an opinion poll of 387 students. The boys were asked to rank their interest. Results ranked the interest of boys in this order : adventure, sports, aviation, the sea, humour, western stories. The girls ranked in this order : teen-age experiences, romance, adventure, humour, mystery, careers.

Norvell (1958) published a companion volume, *What boys and Girls Like to Read*, which took the reading of younger children as its province and presented interest score data about books read in class by 24000 pupils in grades 3 to 6. In this volume he also added some grades comparisons between books read independently and books read in the class. It was found that on an average in

grades 4 to 6 a book studied in class was better liked than the same book read independently. Further, it can be assumed from the study of Norvell (1958) that the balance between class reading and individualized reading somewhat varies according to the age level. It can also be deduced that these children were not fully acquainted with the skill of reading. As such they could understand the books supplemented with class-room guidance better than the individualized reading.

Carsley (1957) studied the interest of children aged 10 to 11. He had administered a questionnaire over 2040 pupils in 30 schools in the Merseyside area of Great Britain. He had deliberately confined his study to a particular age-group. The design of the questionnaire was such that it was not difficult to elicit appropriate and interesting information about the source of book read at home, children's preferences for favourite books in their private reading and the amount of time spent by children in reading and watching television respectively. But, one of the lacuna in this study was that no figures were given for amount of leisure-time book reading. The data were not also furnished in a way, which makes it easy to compare with that put forward in other studies.

Leng (1968) conducted a thorough and meticulous study confined to a limited field. His study extended over a period of one year of the books borrowed from a public library by 1055 children of the age-group 6-13. These children lived within the radius of one mile of the library. Out of 1055 children, 555 (53 per cent) actually used the library during the period of study. He also formed a careful and sensitive analysis of their borrowing, which is difficult to summarize in a brief space. But, it is significant to remember that Leng's observation was only confined to those children who used a public library only and so also in many areas this group would form a smaller percentage of the total age-group than he did in a small Welsh town, the town of his study. Leng (1968) himself also demonstrated that in case of his own sample library users differed from non-users in many respects. Sex formed the most differentiation factor.

The study of Taylor (1972) originally constituted a thesis submitted in 1970 for the M.Phil degree of the university of Nottingham. He included two grammar schools and two secondary schools within the purview of his study. The study included 1926 children. Taylor (1972) found that in the reading of comics, the

children maintained an average of more than 3 comics per week. In computing the average number of books read during the month, Taylor omitted the number of respondents who read no books. As such his averages are not comparable with those of other Investigators.

One of the most significant foreign studies was conducted by Whitehead *et al.* (1977) after the large-scale survey carried out in 1940 by A.J. Jenkinson. He had carried out his investigation consisted of a written questionnaire which was administered to some 8000 children in 381 schools in England and Wales in March, 1971. After discarding the absentees and incomplete questionnaire the study included 2747 children aged 10+, 2612 children aged 14+. Thus, the study included 7839 children in all. The survey included 193 primary schools and 188 secondary schools. The survey provided a detailed study of the comics children read and explored the qualities retained in most popular books widely read by children, considering the roles of identification and evaluative responses as factors of choice. In the study of their data three factors stand out as strongly linked with the amount of book reading. The first is sex. At all ages the girls read more books than the boys and there are fewer non-book-readers among girls than the boys. The second factor is social class. Children with fathers in non-manual occupations read more books than children with fathers in manual occupations. The third factor is the ability and attainment as assessed by the school. Further at all ages children rated high for ability and attainment tended to read more books. Here, a point should be borne in mind that high ratings of ability and attainment were also strongly associated with membership of a non-manual family.

The another aspect of their study reported that amount of book reading was positively associated with each of the following variables : (a) smallness of family size; (b) number of books owned by the child; (c) the regularity of child's visits to the public library; (d) the parent's reading of library books; (e) the presence of the quality newspapers among those taken by the family; (f) favourable attitude of the child towards school and so on. Thus, the study is of immense value for teachers as regards its succinct summary of conclusions and recommendations, especially those dealing with practising schools and involved in the field of researches and innovations in the area of children's literature.

Ingham (1981) in her experiment included the study of a large number of additional books which were made available to middle school children to see whether access to books in itself improved reading skills and developed a taste for reading or not. The results of the experiment were of considerable interest. Four factors emerged as having a crucial effect on whether children became infrequent or avid readers. First, the role of the head-teacher and teachers was found vital in providing conducive environment for reading with a knowledge of children's literature. Secondly, it was evident that the way of arrangement and display of the books are as important as the nature of the books themselves. Thirdly, the research gives utmost weightage on the influence of friends and families in recommending books and fostering the habit of reading. Finally, the study highlighted the general sociological factors such as size of family, interests of parents, living conditions for the promotion of reading activities.

5.3 NATIONAL STUDIES

The most pertinent study in the area of children's literature was conducted by the Southern Language Book Trust (1959) under the assignment from the UNESCO. This is fairly a comprehensive survey and gives a picture of the then position of children's literature covering all the aspects of the problem: preparation, production and distribution. The study, also included the children, teachers, librarians, authors and publishers. It revealed very useful information about children's preferences in reading with regard to the class of book they like to read, types of presentation, form of content and illustration with a note of their reasons for such preferences. It also highlighted some of the useful points as regards production of children's literature from the angle of the author and publisher.

Brameda (1951) studied of reading interest of Gujarati students of upper primary schools. He made some significant and interesting findings in regard to the categories of books preferred by boys and girls. He had broadly grouped the books into twelve categories and the significant result of preference between boys and girls are as follows :

Boys

1. Historical stories
2. Story Collections
3. Detective stories
4. Biographies
5. Mythological stories
6. Humorous and love stories
7. Social stories
8. Stories of birds and animals
9. Stories of student life
10. Travelogues
11. Novels
12. Scientific Books

Girls

1. Story collections
2. Story about goods and demons
3. Historical stories
4. Books about children
5. Love stories
6. Social stories
7. Humorous stories
8. Biographies
9. Stories of birds and animals
10. Detective stories
11. Travelogues
12. Novels
13. Scientific Books

Karwandikar (1954) concludes that with increasing age Marathi boys as well as girls appear to take less interest in religious, adventure, historical and crime stories. But, they all show an increasing interest in short stories, novels, travel, poetry, drama and essay as they grow in their age. The study also reveals that Sane Guruji, Hari Narayan Apte and Tamhankar are the most popular Marathi authors among the children. Besides this, the study found that boys take greater interest in the reading of newspapers than the girls.

Singh (1958) reported about the best authors as indicated by Punjabi boys. The best authors are Vir Sing, Namak Sing and Mohan Sing. The girls reported Nanak Sing, Mohan Sing, Amrita Pritam and Vir Sing as their popular authors.

Gupta (1960) evaluated the children's literature in Hindi. He found that most of the literature have not been developed according to the reading interest of children. There is a discrepancy between the age-group and content of literature. The forms, content, illustrations, etc. of many books are poor to attract the mind and vision of the child.

Verma (1971) undertook an investigation to identify the needs of children's literature according to their interests, requirements and mental development and to develop curricula in Hindi for different standards in the schools. He also attempted to study

the place of Hindi in curricula of schools and to define an outline of literature for children and adolescents.

Verma (1971) has also traced elaborately the origin and development of Hindi. He has very rightly given the psychological basis of children's literature along with new trends and general principles in teaching of Hindi. Within the scope of this piece of research, he has taken the study of the qualities of text-books, rapid reading materials, use of instructional materials, audio-visual aids and inclusion of curriculum activities.

The study revealed a substantial view that curriculum occupied a very important place in the process of education. But its importance has not been widely felt in the system of our education. As a result of this, children's literature in Hindi has not received due weightage. It was also found that without proper teaching of literature in Hindi, effective teaching of other subjects would not be possible. Furthermore, it was suggested that due importance should be given on hearing, speaking, reading and writing of Hindi in lower classes.

Misra (1972) studied the psychological aspect of juvenile literature with the following objectives : (1) to find out if juvenile literature in Hindi was according to the psychological and linguistic need for children; (2) to understand the problems of boys and girls in relation to the study of juvenile literature; and (3) to understand the importance of juvenile literature on the basis of the conclusions drawn from the study.

The study included a random sample of 500 books as recommended by the N.C.E.R.T. Besides 50 monthly magazines of juvenile literature were also taken under the purview. For the trial of juvenile literature, 250 boys and 250 girls from rural as well as urban areas were taken respectively. Only the children in the age-group of 8-11 and 12-14 years formed the respondents of the study. These children belonged to the selected primary and middle school stage. One questionnaire of 22 questions was prepared for the study of selected books on the basis of psychological facts. Another schedule of 15 questions was prepared and was also given to the boys and girls in connection with the reading of the books by them. The questions covered the area of language, subject-matter, curiosity, interest, emotional feelings and social development of children.

In his study Misra (1972) found that very few boys and

girls of rural areas get juvenile literature to read. Though the boys and girls belonging to urban areas get this literature more than the rural children, yet their percentage is not so high. Besides juvenile literature on science dealt with things that of daily experiences or use of children. In the science literature, due importance has not been given to the interest areas of girls. It was found that the children were interested in reading the incidents of childhood and adolescence, but no attention has been given towards the aspect of biography. The girls though were interested in reading the lives of great ladies, yet very few lives of this category have been prepared. It was also revealed that the subject-matter of the children's literature has not been developed according to the standard of educational attainment and age-group of children.

5.4 STATE STUDIES

Satpathy (1959) studied about the reading interest of VI Grade and VII Grade children of Orissa. One of the important conclusions of his study is that there is dearth of interesting books for children of grades VI and VII. Girls do more extensive and serious reading than boys. They like to read historical, patriotic, adventure, scientific, social, detective and biographical stories. They also prefer short stories. It was also found that the reading of children is related to their socio-economic conditions, their reading opportunities and their attitudes and inclinations.

Mohanty (1976) conducted a pioneering study in Oriya children's literature. In his study, he has traced the growth and development of children's literature of Oriya up to Independence (1947). He has mentioned the names of children's writers, their works from the ancient times till 1947. His study is first of its kind in Oriya children's literature.

Misra (1982) studied the problems of children's magazines of Orissa in relation to their educational aspects. She found that stories, essays and poems were included in all children's magazines. The articles were selected alone by the editor. But the financial position of most of the magazines was not satisfactory.

Mohanty *et al.* (1983) studied reading interests of children coming under the age-group of 8-11. Through a self-developed

questionnaire they collected data as regards : (a) what forms of literature children like to read ? (b) what content interests them ? (c) what physical aspects of the books they like most ? (d) what books they would like to buy if they were given ten rupees ? (e) what journals they read ? and (f) what journals they like most and why ?

The major findings of the study of Mohanty *et al.* (1983) reveal that most of the children like poetry the best, and fiction with a close second. As regards the content, the highest percentage showed their interest in science, then mythology, folk and fairy tales. The contents which got lowest ranking were ghost and mystery stories, romantic and detective stories. Another major finding of the study revealed that highest percentage of children chose fiction to buy.

Hence, the researcher is allured to discuss some of the points which emerged from the review of related studies and take them as guidelines for conducting his own study. It was found from the review that most of the studies were dealt with the area of reading interests of children. He hardly found any study on utilization of children's literature in schools. Moreover, he observed that though selection of good books should play a vital role in the field of education of the child, yet he could not find a single study related to the evaluation of children's books. As such, he perceived the need for ascertaining the extent of utilization of children's literature in schools and developing evaluation criteria for the selection of good books for children. Thus, the researcher felt it imperative to go beyond the trodden path of previous research studies so far conducted in this field.

CHAPTER 6

CHILDREN'S LITERATURE AND EDUCATION : DESIGN OF THE STUDY

6.1 BACKGROUND

The researchers must not only present their results, they must also show how they produce them. They have to clearly mention the methods used by them along with their appropriateness to the nature of inquiry. In this connection, Whitehead *et al.* (1982) observe :

Although educational research is usually justified by an expectation that its results will be useful, researchers must not only present their results, they must also show how they produced them. What were the methods used and were they appropriate to the nature of the enquiry? How much weightage of interpretation can the research findings bear? These and similar questions need to be examined explicitly (p. 20).

The present study of the researcher mainly comes under Descriptive Research involving the procedure of induction, analysis, classification, enumeration on measurement, Such research is also popularly known as "Survey Normative and Status Studies" which seeks together evidence relating to current conditions and also recommend steps for progress as well as the methods of reaching the goal of an improved state of affairs. Good (1963) has explicitly observed : "with meticulous planning, adequate survey data in the hands of an investigator of insight can be used for forward-looking purposes" (p. 245).

Good (1963) also describes the main purposes of a Descriptive Research as follows :

1. To secure evidence concerning an existing situation or current condition.
2. To identify standards or norms with which to compare the present condition in order to plan the next step.
3. To determine how to take the next step (having determined where we are and where we wish to go) (p. 244).

As such, "a descriptive study describes and interprets what is. It is concerned with conditions or relationships that exist, opinions that are held, processes that are going on, affects that are evident, or trends that are developing. It is primarily concerned with the present, although it often considers past events and influences as they relate to current conditions" (Best, 1982, p. 93).

This type of descriptive research involves the collection and tabulation of data. It requires the interpretation of the meaning and significance of what is described and such description is invariably interwoven with analysis, comparison, contrast, interpretation and evaluation. It also leads to meaningful inferences and significant conclusions. That is why, the researcher finds the descriptive research useful for his present study under report.

As collection of data is most essential in the present study, the researcher found the survey method most essential. Because, the survey method gathers data from a relatively large number of cases at a particular time. It is not concerned with characteristics of individuals as individuals. It is concerned with the generalized statistics that result when data are abstracted from a number of individual cases. It is essentially cross-sectional" (Best, 1982, p. 95).

Merely a collection of data from a number of sources is not at all important. Similarly, the clerical routine work of gathering the tabulating figures is not also important. What is needed is a clearly defined problem and properly formulated objectives which require imaginative planning, careful analysis and interpretation of gathered data and logical reporting of the study.

6.2. THE SAMPLE

The primary purpose of research is to discover principles that have universal application; but it is quite difficult to study the whole population in order to arrive at generalisations. Some

populations are too large to measure their characteristics. Even before the completion of the measurement, the population might have changed.

Therefore, for the practical convenience of everybody an examination of a small part of something as a guide to the quality of the whole, just like a farmer who looks into a handful of grain before he purchases, is essential. Even a scientist basically draws the sample in the same principle. Whitehead *et al.* (1977) define a sample as under :

A sample is a number of things drawn from the whole population of those things—a subset of a set. The number of sample or subsets which can be drawn from any particular population or sets clearly depends on the number in the population or set; there are as many possible samples containing a given number as there are possible combinations if that number which can be drawn from the total number in the population (p. 21).

Best (1982) gives a simpler definition of a sample and states :

A sample is a small proportion of population selected for observation and analysis. By observing the characteristics of the sample, one can make certain inferences about the characteristics of the population from which it is drawn (pp. 8-9).

Besides, the researcher uses the collective past experience embodied in sampling theory. The theory essentially describes as to the amount of sample, principle of selection of it for a given level of likelihood of its characteristics which are reflection of the population. A population is any group of individuals that have one or more characteristics in common that are of interest to the researcher. The population may be all the individuals of a population type or a more restricted part of that group.

Contrary to some popular opinion, samples are not selected haphazardly. They are chosen randomly in a systematic way, so that chance or the operation of probability can be utilised. Besides, the concept of randomness has been treated as fundamental to scientific observation and research. It is based upon the assumption that while individual events cannot be predicted with accuracy, aggregate events can.

The theory clearly suggests in effect :

1. that if a sample is randomly selected, qualitative statement can be made about the probability of it being similar to the population;
2. that a large sample is, as a portion of the population, the more precisely this probability figure be given.

As such in a sampling context, a sample is drawn randomly when every member in that sample has been selected in such a way that every member of the population from which it was drawn had an equal chance with every other member being selected.

Obviously before drawing a sample from the population, the researcher needs some kind of listing that population from which to work. This process is known as 'sampling frame'. According to Whitehead *et al.* (1977), "In any sampling exercise the first step is to find out the most suitable sampling frame-suitable in terms of representing the target population and of being as far as possible up-to-date." (p. 26).

As such the researcher has drawn his sample on a scientific basis. The sampling procedures adopted for different purposes have been described as follows :

6.2.1 Reading Interest

The sample for knowing Reading Interests was drawn from the schools situated in the urban and rural areas of all the 13 districts in Orissa. Besides, the sample consists of 500 children of classes IV to VII within the age-group of 8-11.

6.2.2 Extent of Utilisation of Children's Literature

The sample for ascertaining the extent of utilisation of children's literature was drawn from the 200 primary schools of Orissa situated in the rural and urban areas of 13 districts of Orissa.

6.3 THE TOOLS AND TECHNIQUES

The researcher found the questionnaire as a suitable instrument of the data collection as it affords great facilities in collecting data from large, diverse and widely scattered groups of people.

Sukhia *et al.* (1976) highlight the importance of questionnaire as an instrument of data collection in the following words :

The apparent ease of planning and using a questionnaire tend to make it appealing to services in research. Often referred to as "the lazy man's way of gaining information", questionnaire is yet the most flexible of tools which possesses unique advantages over other kinds of tools in collecting both quantitative and qualitative information (p. 130).

All possible care was taken by the researcher for the preparation of a good questionnaire according to the following criteria enunciated by Whipp and quoted by Whitney (1961) :

1. It should be within the comprehension of the respondents.
2. It should demand a minimal amount of writing.
3. It should be directed primarily to matters of a substantial fact and less often to matters of opinion.
4. It should elicit unequivocal replies, especially if these are later subjected to statistical treatment.
5. It should deal with matters worth investigating.
6. Although demanding only brief replies, it should stimulate supplementary communications for the recipients (pp. 132-33).

6.3.1 The Questionnaire on Reading Interest

The draft questionnaire was sent to the publishers and authors of children's books, inspecting officers of the primary schools and veteran professors of Education with a letter from the supervisor to varify the content validity of the questions and suggest for their improvement. Almost all of them complied to the request. It was also heartening to note that some of them gave their suggestions according to which the final draft of the questionnaire was prepared by the investigator.

In the process of developing the questionnaire the researcher selected schools in the Bhubaneswar Municipal area to test different items of the pilot study for which he drew a sample of 100 children from primary schools.

There is a set of logistics for construction of any kind of questionnaire, schedule or scale intended to collect information.

The tasks of the instrument need precise definitions and these have then to be tried out in operational terms until an appropriate level of confidence is reached about the validity and reliability of the instrument. Validity is the measure of how far an instrument is finding out what it is intended to find out.

The objectives of the children's reading interest questionnaire were as under :

1. To know children's reading behaviour in terms of :
 - (a) their preference towards the content, and
 - (b) form of children's book.
2. To know children's preferences in selection of their books.
3. To identify their favourite books and favourite writers.
4. To identify children's choices for different physical aspects of the books.

In turning these objectives into operational terms and combining them into a questionnaire, the researcher had to observe a number of constraints. He had to associate himself in collection of the data as far as possible. Data in large scale have to be coded by the researcher by means of a simple set of procedure as far as possible. The forms of the question and the format of the questionnaire were designed with this in mind.

The questionnaire was also prepared befitting to the age-group of 8-11. It has already been discussed in Chapter 6.3 that any questionnaire should be easily comprehended. It is felt necessary that teachers should not be involved in explaining the questions in order to remove additional variability into administration conditions. Evidence from the completed questionnaire suggested that it was comprehensible to most of the children in the age-group 8-11.

The researcher incorporated the whole range of questions in his prepilot questionnaire. These questions demonstrated one general point that there were too many questions which cannot be answered by most of the children within the given period. This factor led to the progressive reduction of the items of children's reading interest questionnaire.

The researcher also carried out some explicit investigations into the validity of the reading questionnaire. Only the practical validity criterion available to the researcher was the correspondence

between children's answer to the questionnaire and the information derived from interviews with the children who had completed them. The children who had completed the trial questionnaire were interviewed after a period. They were asked the same questions as in the questionnaire. The correspondence between questionnaire answers and interview data were high which indicated that the final questionnaire discriminated well between children and represented their individual behaviour sufficiently to justify the weight the researcher should subsequently place on the data.

It is also worthy of mention that the follow up interviews conducted after the main survey also provided some validation evidence, *al beit post facto*.

As such, the evidence about the validity of the questionnaire also provided some indication of its reliability. In the two administrations of the test/retest procedure, there were very little variation in children's answers between the two administrations.

In conclusion, the researcher was fully convinced after the total survey of the questionnaire that the children's questionnaire adequately did the job it was meant for.

6.3.1.1. Instructions for Administration

A number of instructions were given in the tool which have been discussed as follows :

- (a) Instruction 1 was to motivate the children for filling in the questionnaire. It was mentioned that their opinion was required only for better provision of children's literature in the school library on the basis of their responses.
- (b) Instruction 2 was to help children to answer the questions after proper understanding. In case, they do not understand any question, they had to take the help of the teacher.
- (c) Instruction 3 was to motivate children to give their free opinion with an assurance that their opinion shall be kept strictly confidential. It was further indicated that the answer of the questionnaire had no link with the scores of the class examination.

6.3.2 Extent of Utilization of Children's Literature Questionnaire

The Extent of Utilization of Children's Literature Questionnaire was intended to collect the data as regards the extent of utilization of children's literature in the primary schools of Orissa. The questionnaire was addressed to the Head-teachers of the schools. The questionnaire have been reproduced in Appendix IV.

The important part of the questionnaire relates to the supposition of the researcher that schools obviously have a crucial role to play as regards extent of utilization of children's literature. The maximum utilization of children's literature depends on the library funds available for purchase of books, accessibility of children to their stocks of literature, distribution of books within the beyond the school hours and some of the motivational factors within the school curriculum.

The constraints on the design of the school questionnaire were fewer than the children's questionnaire on reading interests. The items of the school questionnaire were prepared by the researcher and then shown to the Heads of Primary Schools, inspecting officers and veteran professors of education with a request to add some more they think useful and exclude the items they do not consider to be useful. The questionnaire was sent to 30 persons (10 Headmasters + 10 Inspecting Officers + 10 Professors of Education) and all of them responded to the questionnaire. On receipt of their comments, the final items of the questionnaire were selected and then the final draft of the questionnaire was prepared.

The researcher also carried out some explicit investigation of the validity of the questionnaire on extent of utilization of children's literature in schools by conducting a pilot study in 50 primary schools of Orissa. The heads of the institutions who filled in the questionnaire were interviewed after 15 to 30 days. After the interview, the researcher found that there was no significant difference in the filled in questionnaire and in the results of the interview. As the correspondence between questionnaire answers and interview data were high, the researcher was confident about the validity and reliability of the tool.

6.3.2.1 Instructions for Administration

Extent and utilization of children's literature questionnaire was intended to solicit data from the Heads of the primary schools.

- (a) Instruction 1 was given for properly recording the response.
- (b) Instruction 2 was meant for getting definite information.
- (c) Instruction 3 provided an assurance to the respondents that their responses and all the information would be held in strict confidence and that their answers in no way would jeopardize their status and security.

6.3.3 Development of Evaluation Criteria for Children's Literature

Before the preparation of evaluation criteria for children's literature, the researcher went through the theoretical consideration as discussed in Chapter 7.3. Afterwards he prepared the preliminary draft of the criteria with the help and suggestions of his colleagues and experts in the field to remove the ambiguities. In fact, the researcher found some ambiguities in the preliminary draft which were removed alongwith some items that do not contribute to its purpose. Basic to the validity of the criteria are the right questions phrased in the least ambiguous way.

The researcher is aware of the fact that the criteria of children's literature should have the content validity. Content validity refers to the degree to which the test actually measures, or is specifically related to, the traits for which it was designed. Obviously, it shows how adequately the test samples the universe of knowledge, attitudes and skills that a learner is expected to learn.

As regards content validity, Best (1982) clearly states :

Content validity is based upon careful examination of course text-books, syllabi, objectives and the judgements of subject-matter specialists. The criterion of content validity is often assured by a panel of experts in the field of inquiry who judges its adequacy, but there is no numerical way to express it (p. 197).

As per the suggestion of Best (1982), the researcher sent the draft of the evaluation criteria of children's literature to 20 veteran professors of education with a request to assure the criterion of content validity. Those expert professors in the field of inquiry had fully agreed with the adequacy of the criteria and were unanimous of the content validity.

6.4 COLLECTION OF THE DATA

The data collection procedure is discussed as under :

6.4.1 Reading Interests

The data for this part of the study were collected in the year 1983 by the researcher by personally going to the different primary schools situated in the rural and urban areas of 13 districts of Orissa. In the administration of the questionnaire, he took the assistance of the head-teachers and the class teachers. In all 500 filled in questionnaire were received back.

6.4.2 Extent of Utilization of Children's Literature

The questionnaires were sent to the head-teachers of 200 primary schools randomly selected from rural and urban areas of 13 districts of Orissa. The head-teachers were requested with a separate forwarding letter to send back the questionnaire duly filled in by them as soon as possible. Hoping to get prompt reply, the researcher had enclosed a self-addressed envelope with requisite postal stamps. Within a fortnight he got back 170 questionnaires. Further, he issued reminders to the rest 30 schools in view of the urgency of the study. However, after getting the reminder all the 30 schools sent back the questionnaires duly filled in by them.

6.4.3 Evaluation Criteria of Children's Books

The researcher personally contacted the experts who judged the content validity and the adequacy of the evaluation criteria.

6.5 STATISTICAL PROCEDURE

The data collected through the questionnaires on children's Reading Interest and Extent of utilization of Children's Literature were tabulated and statistically analysed for drawing inferences and arriving at conclusions.

CHAPTER 7

ANALYSIS AND INTERPRETATION OF DATA

7.1 READING INTERESTS OF CHILDREN

7.1.1 Subject-matter of Children's Literature

Subject-matter influences the children's choices of literature. There have been many investigations in this field. Dunn (1921) found that elements of surprise, animals, narrativeness and familiar experiences appeal to primary school children. Lazar (1937) listed adventure, action, mystery, realism, child life, humour, animal life and sports as subject-matter which appeal middle grade children. Witty *et al.* (1946) found that animal stories, humour in narration, story of real boys and girls and books about children in other lands were favourite of children. Nair (1982) suggests that "the themes for children's literature must be selected from a broad array of subject-matter areas" (p. 129). Among such wide areas of subject-matter, the researcher felt it pertinent to find out the interests of children in different subject-areas. He provided fifteen categories of subject-matter which were ranked by them according to their order of liking. These subject-matters relate to (1) wonders; (2) animals; (3) daily life; (4) travel and adventure; (5) lives of great men; (6) super-natural elements; (7) lands and people; (8) mythology, (9) science; (10) history; (11) games and sports; (12) society and social sciences; (13) natural scenes; (14) accidents and natural calamities; (15) humour.

The respondents were asked to rank the responses in order of importance or preference. These items were weighted in inverse order. The preference in subject-matter is shown in Table 7.1.

Table 7.1 and Fig. 1 reveals that the highest percentage (8.16 per cent) of children are interested in science. In their study, Mohanty *et al.* (1983) had also found that the highest percentage (21.34 per cent) of children were interested in scientific inventions

TABLE 7.1
Children's Preference for Subject-Matter

<i>Sl. No.</i>	<i>Subject-matter</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Ranking Order</i>
1.	Wonders	4369	7.18	6
2.	Animals and birds	4444	7.30	5
3.	Objects and events of Daily-life	4362	7.17	7
4.	Travels and Adventures	4010	6.60	10
5.	Lives of great men	4952	8.13	2
6.	Super-natural elements	4142	6.80	8
7.	Sands and people	4919	8.08	3
8.	Mythology	4490	7.39	4
9.	Science	4964	8.16	1
10.	History	4001	6.58	11
11.	Games and sports	4115	6.77	9
12.	Society and Social Science	3276	5.39	12
13.	Natural scenes	3106	5.10	14
14.	Accidents and natural calamities	2486	4.08	15
15.	Humour	3203	5.27	13
Total		60839	100.00	100

and discoveries. The researcher further found that the last percentage (4.08 per cent) preferred to the subject-matter related to accidents and natural calamity. From this, it can be inferred that psychologically children do not like things creating fear and emotional disturbances in mind.

As per the findings of Table 7.1, the researcher registers the weightage in the following order : (1) science; (2) lives of great men; (3) lands and people; (4) mythology; (5) animals; (6) wonders; (7) objects and events of daily life; (8) super-natural elements; (9) games and sports; (10) travels and adventures; (11) history; (12) society and social science; (13) humour; (14) natural scenes; (15) accidents and natural calamities.

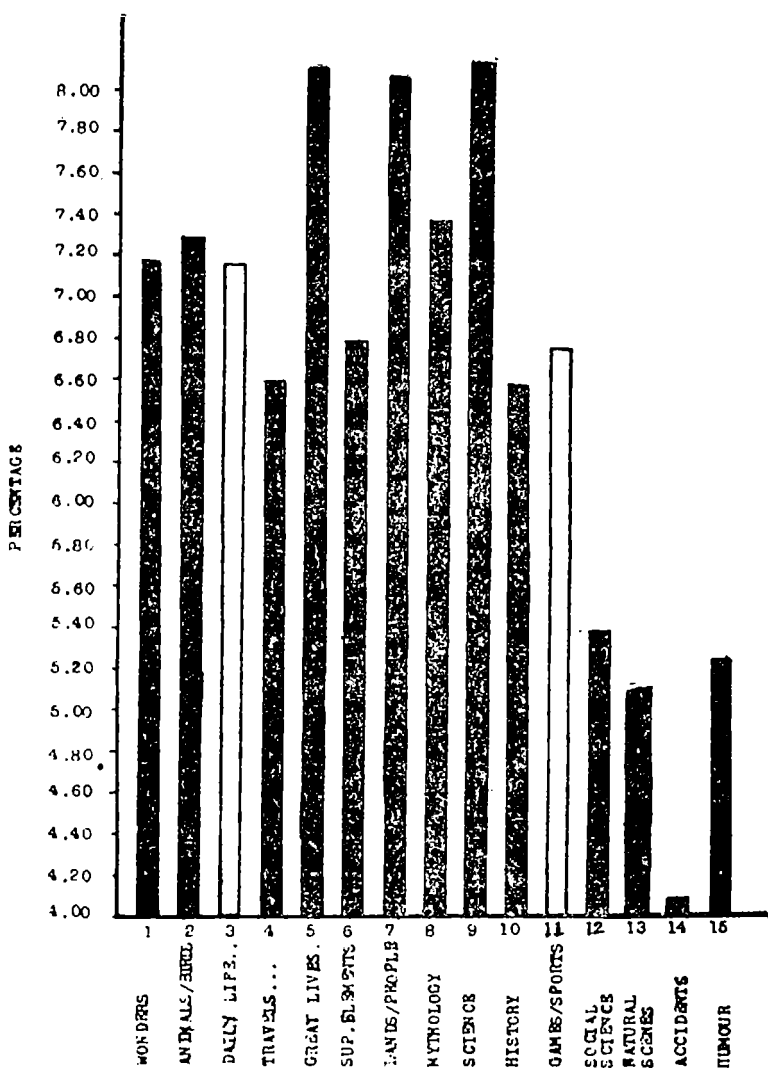


Fig. 1. Percentage of Children's Preference for Subject Matter.

7.1.2 Forms of Children's Literature

The subject-matter of children's literature can be presented in different forms like poetry, novels, plays, biography, travelogues, etc. The inclination of children towards a particular form differs from the other.

Authorities differ in the classification of forms of literature. The researcher in his questionnaire listed down the following forms of children's literature : (1) Poetry; (2) story; (3) novel; (4) play; (5) one-act play; (6) biography; (7) autobiography; (8) travelogue; (9) adventurous story; (10) composition; (11) essay; (12) fairy-tale; (13) folk-tale; (14) comic; (15) encyclopaedia; (16) picture dictionary.

The respondents were asked to rank all those items in order of their importance. These items were weighted in inverse order. Table 7.2 shows the preferences of children for various forms of literature.

TABLE 7.2
Children's Preferences for Various Forms of Literature

<i>Sl. No.</i>	<i>Forms of Literature</i>	<i>Frequency</i>	<i>Percentage</i>	<i>Ranking Order</i>
1.	Poetry	6349	9.34	2
2.	Story	6400	9.41	1
3.	Novel	4842	7.12	5
4.	Play	5822	8.57	3
5.	One-act play	4487	6.60	6
6.	Biography	4392	6.47	7
7.	Autobiography	4197	6.18	8
8.	Travelogue	4054	5.97	9
9.	Adventurous story	3891	5.72	10
10.	Composition	3480	5.12	11
11.	Essay	3241	4.77	12
12.	Fairy-tale	2887	4.25	15
13.	Folk-tale	2985	4.40	13
14.	Comic	5606	8.24	4
15.	Encyclopaedia	2915	4.29	14
16.	Picture Dictionary	2412	3.55	16
Total		67960	100.00	

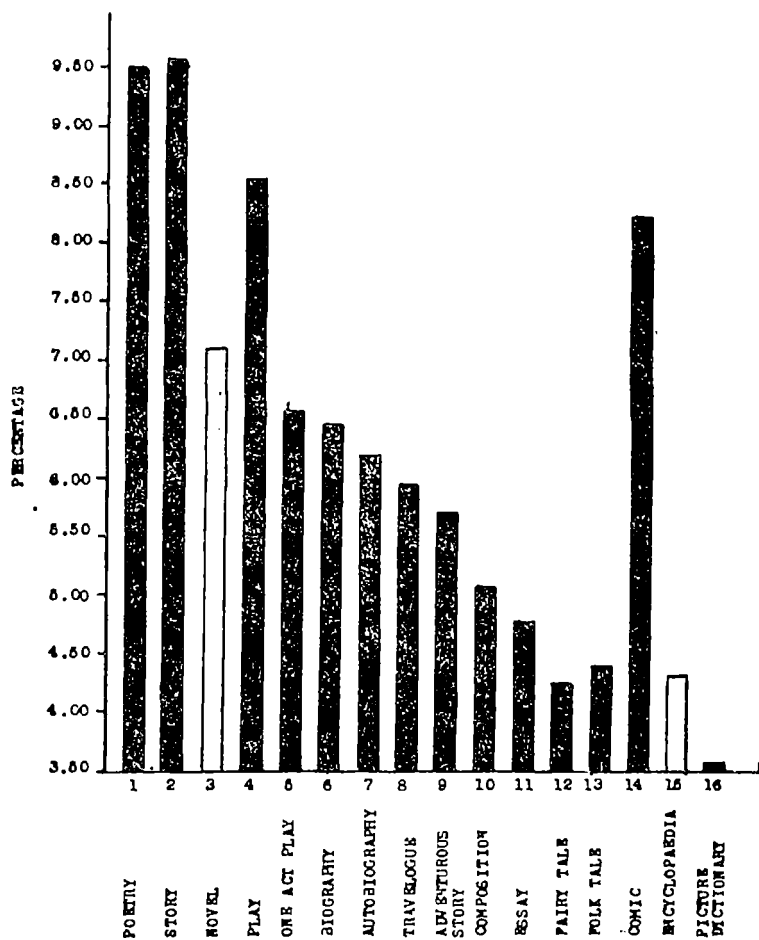


Fig. 2. Percentage of Children's Preference for Various forms of Literature.

It is evident from Table 7.2 and Fig. 2 that story is liked best as a literary form followed by poetry, play, comic, novel in order of importance. The weightage of the items are as follows : (1) story; (2) poetry; (3) play; (4) comic; (5) novel; (6) one-act play; (7) biography; (8) autobiography, (9) travelogue; (10) adventurous story; (11) composition; (12) essay; (13) folk-tale; (14) encyclopaedia; (15) fairy-tale; and (16) picture dictionary.

7.1.3 How are Children Lead to Read

Reading is an independent habit and children like to read according to their wishes. During the time of their reading, it is difficult to observe their reactions to the content, theme, character, format etc. of the book. It has also been observed that adults impose the reading of a particular book on the child which he does not like. Sometimes he is motivated to read by his friends. And sometimes he is tempted to read by seeing others read. Therefore, the researcher asked a question : "How do you like to read the book ?" just to know their motivation for reading.

Table 7.3 reveals the sources of their motivation towards reading :

TABLE 7.3
Children's Sources of Motivation Towards Reading

<i>Sl. No.</i>	<i>Motivation from</i>	<i>Number</i>	<i>Percentage</i>
1.	Self	159	31.8
2.	Superiors	244	48.8
3.	Friends	57	11.4
4.	Others reading	40	8.0
Total		500	100.0

It can be observed from Table 7.3 that the highest percentage (48.8 per cent) of children liked to read by the wish of the superiors and the next percentage (31.8 per cent) of children opted for reading according to their own wish. Only 11.4 per cent of children showed their inclination towards reading by motivation of their friends and 8 per cent of them were tempted to read when they saw others read.

Huck *et. al.* (1961) observe : "Interest in gaining approval of others may take precedence over personal choice" (p. 7). As majority of children have opted for reading by the wish of their superiors it can be deduced that their interest has gained approval of superiors and taken precedence over personal choice.

7.1.4 Selection of Books

Children are not sufficiently mature to select the books for themselves. Usually they need the assistance of teachers, librarians, guardians and friends in the selection of books.

Table 7.4 indicates their choice of persons by whom they like to get their books selected for reading. The table also shows the weightage given by the respondents on the selectors of their books.

TABLE 7.4

Children's Preference for Persons in Selection of their Books

Sl. No.	Selectors	Frequency	Percentage	Weightage
1.	Guardian	1062	22.38	3
2.	Librarian	1132	23.84	2
3.	Teacher	1515	31.91	1
4.	Friend	1038	21.87	4
Total		4747	100.00	

It is evident from Table 7.4 and Fig. 3 that highest percentage (31.91 per cent) of children need assistance of their teachers and the second highest percentage (23.84 per cent) goes in favour of the librarians. Only 22.38 per cent and 21.87 per cent opted for the assistance of guardians and friends respectively.

It can be inferred that a significant percentage of children expressed their opinion in favour of the teachers and librarians and wish them to take part in selection of their books.

7.1.5 Books Read by Children

In order to know the favourite books of children, the researcher asked them to write the names of five favourite books



Fig. 3. Children's Preference for Persons in Selection of their Books.

read by them. In response to this query, invariably most of the children wrote the names of their favourite magazines along with a few names of books. By this, it can be inferred that they could not have ample opportunity to read books and had no clear idea about the distinction between books and journals. This has also been confirmed by the fact that only 25 per cent of the respondents named two or three books. According to White (1946) children read comparatively few books than magazines (p. 19).

The books read by children are given in Table 7.5. The names of books not appearing five times are eliminated from the list given below :

TABLE 7.5
Children's Favourite Books

N 500

<i>Sl. No.</i>	<i>Name of Books</i>	<i>Frequency</i>	<i>Percentage</i>
1.	Pilanka Ramayan	225	25.0
2.	Pilanka Mahabharat	120	24.0
3.	Laba Kusa	115	23.0
4.	Sua Sari Katha	118	23.6
5.	Ali Baba Chalisa Chora	90	18.0
6.	Srikrishna Leela	85	17.0
7.	Sachitra Neetisikshya	84	16.8
8.	Deshabideshar Pilank Kahani	75	15.0
9.	Shishu Geeta	73	14.6
10.	Gopal Bhandra	60	12.0
11.	Laba Kusha	55	11.0
12.	Kutira Silpa	53	10.6
13.	Batrisha Sinhashan Katha	43	8.6
14.	Sabitri Satyaban	34	6.8
15.	Tika Govinda Chandra	25	5.0
16.	Abalokara Kahani	15	3.0
17.	Kua-Koilec	13	2.6
18.	Chatura Bilua	12	2.4
19.	Tapoikatha	10	2.0
20.	Suna Chadei	7	1.4
21.	Biswa Sahitya Grantha Mala	5	1.0

It is evident from Table 7.5 that the *Pilanka Ramayan* has secured the highest percentage (25 per cent) among all other favourite books for children. The *Pilankar Mahabharat* and the *Lava Kusa* secure the second (24 per cent) and third (23 per cent) respectively. These books are on Indian mythology and "have still been held in high esteem" (Rao, 1976, p. 95). It may also be concluded that children are not exposed to suitable books with modern themes and ideas.

However, the researcher feels it necessary to give the list of their favourite magazines which have been given in the Table 7.6.

TABLE 7.6
Children's Preference for Magazines

N. 500

Sl. No.	Name of Magazines	Frequency	Percentage
1.	Jahnamamu	275	55.0
2.	Shishulekha	255	51.0
3.	Manapaban	205	41.0
4.	Sunapila	100	20.0
5.	Barmaja	94	18.8
6.	Minabazar	90	18.0
7.	Pariraija	85	17.0
8.	Kuniraija	80	16.0
9.	Tikidunia	65	13.0
10.	Biluanana	60	12.0
11.	Motimanik	56	11.2
12.	Jahnaraija	54	10.8

It has been found from Table 7.6 that Jahnamamu has secured the highest percentage (55 per cent) and occupies the first rank in popularity. This magazine is published in Madras as a translation of Chandamama. Shishulekha secures the second position (51 per cent) and Manapaban the third position (41 per cent).

7.1.6 The Popular Children's Author

The researcher reports briefly what emerged from the question

which invited children to name their favourite authors. Table 7.7 shows the names of the authors in order of their preferences. The

TABLE 7.7
Children's Favourite Authors

N. 500

<i>Sl. No.</i>	<i>Name of Authors</i>	<i>Frequency</i>	<i>Percentage</i>
1.	Gopal Krishna Patnaik	350	70.0
2.	Madhusudan Rao	280	56.0
3.	Nanda Kishore Bal	250	50.0
4.	Bhima Bhoi	236	47.2
5.	Abhimanyu Samanta Sinhara	230	46.0
6.	Kuntala Kumari Sabat	180	36.0
7.	Radhanath Roy	175	35.0
8.	Upendra Tripathy	174	34.8
9.	Udayanath Sarangi	172	34.4
10.	Rama Krishna Nanda	170	34.0
11.	Jagannath Mohanty	168	33.6
12.	Rama Prasad Mohanty	165	33.0
13.	Dhurba Charan Panda	162	32.4
14.	Udayanath Panda	160	32.0
15.	Fakir Mohan Senapati	158	31.6
16.	Sunil Mohan Misra	155	31.0
17.	Godabarish Misra	148	29.6
18.	Sadananda Brahma	146	29.2
19.	Prafulla Kumar Giri	145	29.0
20.	Digaraj Brahma	144	28.8
21.	Bidyutprava Devi	140	28.0
22.	Ramesh Bhanja	138	27.6
23.	Gokulananda Mohapatra	136	27.2
24.	Bala Krushna Kar	135	27.0
25.	Durga Prasad Patnaik	134	26.8
26.	Khirod Chandra Pothal	133	26.6
27.	Gangadhar Mehera	132	26.4
28.	Ramesh Dhal	130	26.0
29.	Debraj Samantrai	128	25.6
30.	Basudev Mohapatra	126	25.2

names of authors having less than five frequencies are omitted from the list.

Table 7.7 reveals that Gopal Krishna Patnaik has secured the highest percentage (70 per cent) and emerges quite clearly as over-all favourite. The other two favourites next to him were Madhusudan Rao and Nanda Kishore Bal. Though these literary persons had their contributions in the field of children's literature as long back as in the period from 1876 to 1919, yet it must be remembered that children are more exposed to the writings of those late poets due to inclusion of their poems in their text-books. In the list of favourite authors childrens have named Upendra Tripathy, Ramakrishna Nanda, Jagannath Mohanty and others. Those writers besides having their books for children have regular contributions to children's journals of Orissa.

7.1.7 Format of Printing

The format of book has been regarded as one of the important factors in the child's decision to read it. Due to emerging concepts in art and technical progress in printing and picture reproduction, some startling results have been found in book illustrations.

There are factors other than illustrations which need to be considered in connection with the format of the book. Among such factors typography is very important. As regards typography, Huck *et al.* (1961) point out : "That the type should be large enough for easy reading by the age level for which it was intended. The space between the lines (leading) should be sufficient to make the text clear . . . The binding should be durable and practical, one which can withstand the use of many interested, but frequently grimy, hands" (p. 21). The cover should also be attractive.

Table 7.8 on next page shows the preference of children in respect of format.

It is evident from Table 7.8 that highest percentage (64 per cent) of children had liking for coloured illustration whereas insignificant percentage (38.8) of children liked black and white pictures. Majority of children (53.6 per cent) expressed their opinion in favour of large type. Only 46.6 percentage of children expressed their liking for attractive cover and durable binding

respectively. Only 38.8 percentage of children wished to have sufficient space between lines.

TABLE 7.8
Preference of Children Regarding Format

N. 500

<i>Sl. Format No.</i>	<i>Number</i>	<i>Percentage</i>
1. Black and white illustration	180	36.0
2. Coloured illustration	320	64.0
3. Space between the lines	194	38.8
4. Large type	268	53.6
5. Small type	232	46.4
6. Attractive cover	234	46.4
7. Durable binding	234	46.6

As regards, the cover and binding 53.4 per cent of children did not respond to this item. This shows their apathy towards cover and binding. Williams (1939), in his study, also reported in this respect that children were not much interested in colour, cover and design of the book, rather they were much interested in the content of the book.

7.2 EXTENT OF UTILIZATION OF CHILDREN'S LITERATURE

7.2.1 School Library

The importance of library in the modern primary schools has been realised in many respects. It is the centre of learning where children use books and magazines to seek information. Marshall (1982) enumerates the importance of library in primary schools in the following lines :

It provides,

- (a) a link with the whole of human knowledge and experience;
- (b) an opportunity for self-education or to complement school education;
- (c) availability of choice;

- (d) a place and time to read voluntarily;
- (e) a loan facility;
- (f) a community focal point; and
- (g) enjoyment and therefore motivation to read more (pp. 156-57).

Out of a sample of 200 primary schools, 132 schools provided library service to their pupils. Thus, it was evident that 66 per cent of primary schools have the library facilities.

7.2.2 Children's Books in the School Library

The primary school library should have rich stock of literature to meet the varied interests of children. Huck *et al.* (1961) states : "A classroom collection of one to two hundred books does not provide for the wide range of reading abilities and interests found in the typical school-room. The reference needs of a group of twenty-five pupils in the middle grades with their wide differences in interests and abilities calls for a collection of at least 1500 books" (p. 457).

In order to know the exact position of children's books, other than the text-books and teachers reference books, question number 3 was asked only to ascertain the number of children's books. Table 7.9 on next page refers to stock of books in the primary school libraries.

Table 7.9 reveals that the number of students in 200 schools surveyed is 20,443 and the total number of books in those schools is 14,414. i.e., 0.70 title per child.

The position of books per head in school libraries in all districts was not the same. School libraries in one district had as much as 1.16 books per head while in another district had only 0.54 books per student. But, "in developed countries, every school from first year onwards has a library and the educational authorities there set a minimum standard, say ten books per child, for such libraries" (Government of India, Publication No. 967, 1972, p. 5).

7.2.3 Allocation of Annual Funds

The purchase of children's literature in each year is dependable on the annual allocation of funds to school libraries. Chari (1972) states : "Most of the children's books in many countries of

the world are purchased by the schools and public libraries" (p. 162).

TABLE 7.9
Stock of Children's Books

<i>Sl. No.</i>	<i>Districts</i>	<i>No. of schools surveyed</i>	<i>No. of children</i>	<i>Stock of books</i>	<i>Stock of books per head</i>
1.	Cuttack	25	2,500	1565	0.62
2.	Puri	20	2,450	1500	0.61
3.	Balasore	17	2,140	1451	0.67
4.	Keonjhar	12	1,240	1183	0.95
5.	Mayurbhanj	13	1,015	1185	1.16
6.	Dhenkanal	18	1,050	1013	0.96
7.	Sundargarh	14	1,468	991	0.67
8.	Sambalpur	13	1,540	1101	0.71
9.	Bolangir	15	1,580	990	0.62
10.	Boudhphulbani	16	1,740	940	0.54
11.	Kalahandi	15	1,355	840	0.61
12.	Ganjam	10	1,315	915	0.69
13.	Koraput	11	1,050	740	0.70
Total U		200	20,443	14,414	0.70

It is felt essential that allocation of adequate funds for the purchase of rich stock of literature at the institutional level is badly necessary. Table 7.10 on next page shows the information as regards allocation of funds.

As regards, annual allocation of funds for purchase of books Table 7.10 provides startling information. Annual allocation of funds for book purchase of 200 schools having a student population of 20,443 is Rs. 5921. That is, 29 paise approximately per child per year is spent on the purchase of children's literature in the primary schools. As a matter of fact, 104 schools out of 200 primary schools, i.e., 52 per cent of schools do not allocate any fund for the purchase of children's literature.

It is evident from the above analysis that the provision of funds for the purchase of children's books is negligible and in some cases even non-existent.

TABLE 7.10
Annual Allocation of Funds

<i>Sl. No.</i>	<i>Districts</i>	<i>No. of schools surveyed</i>	<i>No. of children</i>	<i>Allocation of funds for purchase</i>	<i>Allocation of funds per head</i>
				Rs. Ps.	
1.	Cuttack	25	2,500	850.00	0.34
2.	Puri	20	2,400	728.00	0.29
3.	Balasore	17	2,140	671.00	0.31
4.	Keonjhar	12	1,240	515.00	0.41
5.	Mayurbhanj	13	1,015	393.00	0.38
6.	Dhenkanal	18	1,050	294.00	0.28
7.	Sundargarh	14	1,468	294.00	0.20
8.	Sambalpur	14	1,540	328.00	0.21
9.	Bolangir	15	1,580	344.00	0.21
10.	Boudhphulbani	16	1,740	365.00	0.20
11.	Kalahandi	15	1,355	294.00	0.21
12.	Ganjam	10	1,315	495.00	0.37
13.	Koraput	11	1,050	350.00	0.33
Total		200	20,443	5,921.00	0.29

7.2.4 Addition of Books

Addition of new stock of literature in each year is quite essential as the children lose interest in old stock of literature. Always they show interest in variety and novelty in literature.

Table 7.11 provides data regarding addition of books to the existing stock in school libraries.

It is evident from Table 7.11 that all schools did not add books to their existing stock of literature in school libraries during the academic session 1982-83. Only 96 primary schools (48 per cent) reported to have added books to their libraries. The average addition of titles (18.29) per year in those 200 schools was not significant. It could not meet the growing demands of school children. It was also observed that the addition of books in the 96 primary schools was possible only due to the keen interest taken by the teachers.

TABLE 7.11
Addition of Books

Sl. No.	Districts	No. of schools surveyed	No. of schools adding new books in a year	Percentage of schools adding new books in a year	Addition of books	Average Addition of books in schools 1982-83
1.	Cuttack	25	15	60.00	481	19.24
2.	Puri	20	10	50.00	498	24.90
3.	Balasore	17	8	47.05	422	24.82
4.	Keonjhar	12	7	58.33	332	27.66
5.	Mayurbhanj	13	6	46.15	281	21.61
6.	Dhenkanal	18	8	44.44	290	16.11
7.	Sundargarh	14	7	50.00	287	20.50
8.	Sambalpur	14	6	42.85	257	18.35
9.	Bolangir	15	5	33.33	243	16.20
10.	Boudh Paulbani	16	7	43.75	143	8.93
11.	Kalahandi	15	8	53.33	147	9.80
12.	Ganjam	10	5	50.00	143	14.30
13.	Koraput	11	4	36.36	135	12.27
Total		200	96	48.00	3,659	18.29

7.2.5 Special Period for Library

The special library period enables that child to use his reading skills for functional and recreational purposes. Children may read library books in the class room. The teachers' role is to supervise and guide children's book selection and reading.

Table 7.12 indicates the district-wise data regarding the number of schools having regular library periods.

Table 7.12 reveals that out of 200 schools 34 per cent of schools did not have library periods and another 66 per cent of schools had one or two library periods in a week. Fig. 4 shows that in 11 districts there is higher percentage of schools with library periods and in two districts there is higher percentage of schools without library periods.

7.2.6 Opening of Library Beyond School Hours

Better services can be rendered to children keeping the library open beyond the school hours. The schools without library period can render library services outside the school hours and during the vacation periods.

The data as regards the opening of library beyond the school hours showed that 100 per cent of the primary schools' libraries did not work outside the school hours. This is, of course, not encouraging.

7.2.7 Children's Direct Access to the Stock of Literature

Children should have easy access to books for their independent selection and reading. They should be exposed to wide variety of books, so that they would feel free to select books according to their needs and interests. While emphasising the children's access to the books, Huck *et al.* (1961) suggest :

Children will feel free to select books according to their own needs if the shelves are not labelled according to arbitrary grade levels. The arrangement of all library materials in a central location allows for a constant flow of all the books. Use of the card, catalogue and development of other library skills is made possible when a larger, organised collection is available (p. 457).

The district-wise data as regards children's direct access to

TABLE 7.12
Schools with and without Library Periods

Sl. No.	Districts	No. of schools surveyed	Schools with library periods		Schools without library periods	
			No.	Percentage	No.	Percentage
1.	Cuttack	25	22	88.00	3	12.00
2.	Puri	20	16	80.00	4	20.00
3.	Balasore	17	12	70.58	5	29.42
4.	Keonjhar	12	7	58.33	5	41.67
5.	Mayurbhanj	13	10	76.92	3	23.02
6.	Dhenkanal	18	12	66.66	6	33.34
7.	Sundargarh	14	9	64.28	5	35.72
8.	Sambalpur	14	8	57.14	6	42.86
9.	Bolangir	15	10	66.66	5	33.34
10.	Boudh Phulbani	16	10	62.5	6	37.50
11.	Kalahandi	15	8	53.33	7	46.77
12.	Ganjam	10	4	40.00	6	60.00
13.	Koraput	11	4	36.36	7	63.64

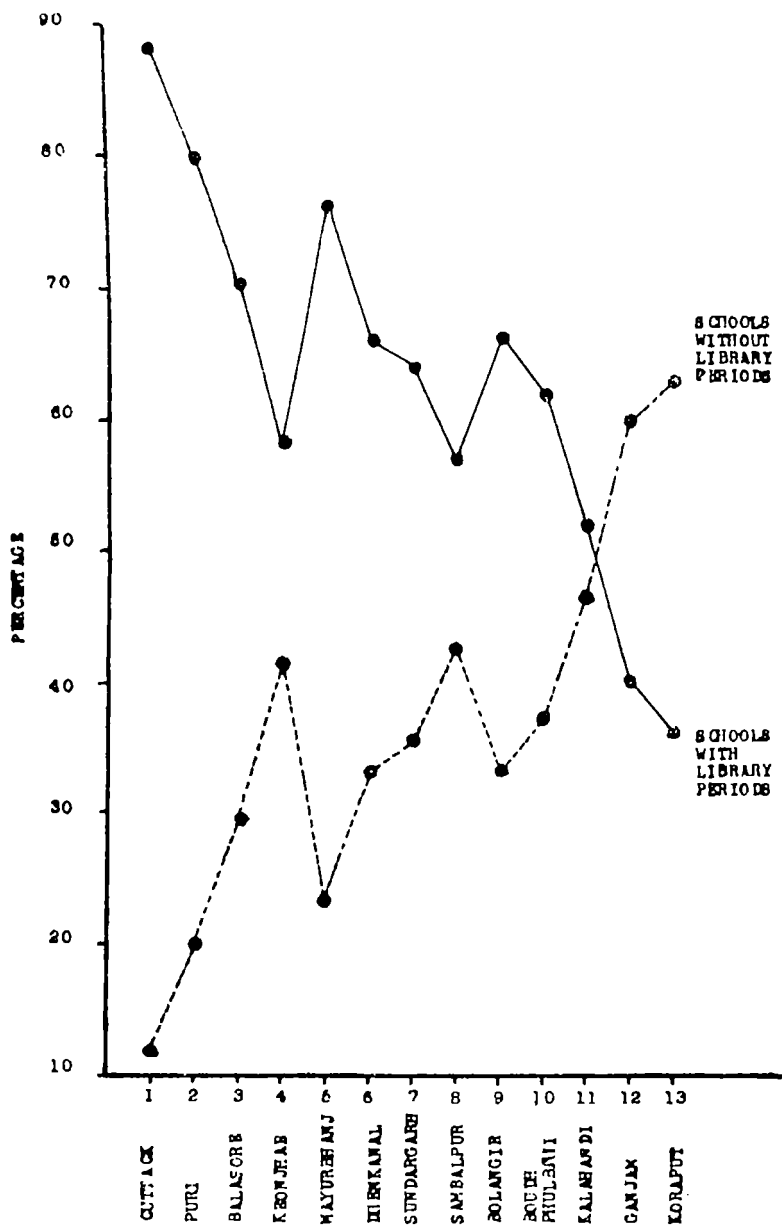


Fig. 4. Percentage of District-wise Schools with and without Library Periods.

book-shelves have been given in Table 7.13.

TABLE 7.13
Children's Direct Access to Book-shelves

Sl. No.	Districts	No. of schools surveyed	Schools where children have access to book-shelves	
			No.	Percentage
1.	Cuttack	25	9	36.00
2.	Puri	20	7	35.00
3.	Balasore	17	8	47.05
4.	Keonjhar	12	5	41.66
5.	Mayurbhanj	13	4	30.76
6.	Dhenkanal	18	4	22.22
7.	Sundargarh	14	4	28.57
8.	Sambalpur	14	2	14.28
9.	Bolangir	15	3	20.00
10.	Boudh Phulbani	16	1	6.25
11.	Kalahandi	15	2	13.33
12.	Ganjam	10	3	30.00
13.	Koraput	11	2	18.18
Total		200	54	27.00

Table 7.13 and Fig. 5 reveal that only 27 per cent of primary schools allowed children to have direct access to the book-shelves. Majority (73 per cent) of the schools did not seem to have realised the importance of such facility.

7.2.8 Issue of Books for Home Study

Since library periods could not be provided due to overcrowded syllabus and other difficulties, it was felt desirable to issue books to children for home study.

It is evident from Table 7.14 that only 60 schools (30 per cent) issued books for home study. The books issued per head is 0.42 title only which is quite discouraging. Government of India in their study (1972) had also revealed that a student in the primary school of India "reads on an average 9 books, less than a book, as extra reading in a year" (Government of India, Pub. No.

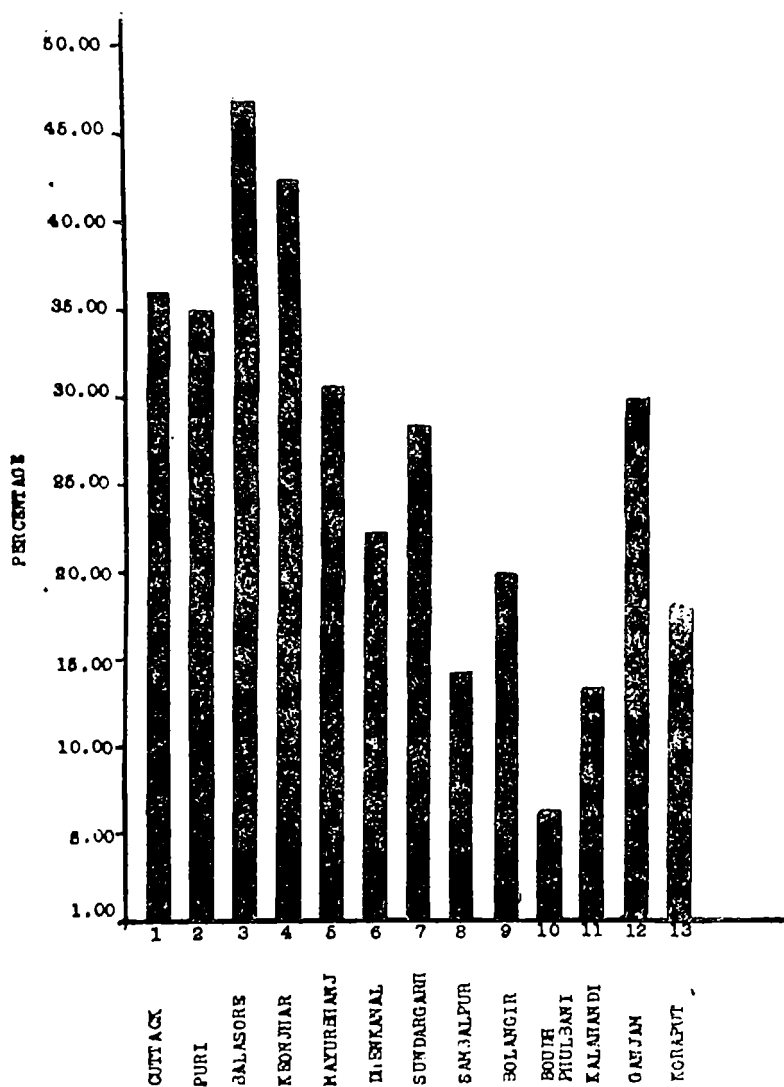


Fig. 5. Percentage of District-wise Schools where Children have Direct Access to Bookshelves.

TABLE 7.14
Books and their Issues for Home Study

Sl. No.	Districts	No. of schools surveyed	No. of schools issuing books	No. of children	Books issued	Books issued per head
1.	Cuttack	25	12	2,500	999	0.39
2.	Puri	20	10	2,400	892	0.36
3.	Balasore	17	7	2,140	907	0.42
4.	Keonjhar	12	5	1,240	769	0.62
5.	Mayurbhanj	13	4	1,015	745	0.73
6.	Dhenkanal	18	3	1,050	731	0.69
7.	Sundargarh	14	3	1,468	568	0.38
8.	Sambalpur	14	4	1,540	669	0.43
9.	Bolangir	15	3	1,580	544	0.34
10.	Boudh Phulbani	16	2	1,740	528	0.30
11.	Kalahandi	15	2	1,355	413	0.30
12.	Ganjam	10	3	1,315	496	0.37
13.	Koraput	11	2	1,050	365	0.34
Total		200	60	20,443	8,626	0.42

964, 1972, p. 5).

7.2.9 Special Activities for the Promotion of Children's Literature

The modern primary school has to provide special activities for promotion of children's reading interests and habits. The teacher or the librarian may involve pupils' participation by putting questions on the books read. He may ask children to write on the books they have read. Such type of writings helps the child in developing his vocabulary, power of expression and understanding the ideas conveyed through the book read. Similarly, organisation of competitions and reading the literature to the child stimulates the child's reading. Huck *et al.* (1961) state : "One of the best ways to interest children in books is to read to them" (p. 382).

Table 7.15 refers to the type of special activities undertaken in the primary schools for the promotion of children's literature.

TABLE 7.15
Types of Special Activities

No. 200

Sl. No.	Types of special activities	Schools undertaking special activities	
		No.	Percentage
1.	Putting questions to children	60	30
2.	Asking children to write	30	15
3.	Organising competition among children	40	20
4.	Reading to children	58	29

Table 7.15 reveals that 30 per cent of the schools undertook the activity of putting questions to children on subject-matter of books read by children and 29 per cent of schools undertook the activity of reading literature to children. Only 20 per cent of schools organised literary competitions and 15 per cent of schools asked children to write on the books read by them.

7.2.10 Impact of Children's Literature on the Activity of Children

The impact of children's literature on the activities of the

child has been immensely felt by the educationists as well as psychologists. The head-teachers of the primary schools should feel its importance in the verbal and written performance of the child, so that they would foster a positive attitude towards the implementation of literary programmes in the school.

The data collected on this point revealed that 75 per cent of the head-teachers were aware of the influence of literature on the activities of the child. The rest 25 per cent replied in negative. Those 25 per cent of primary school head-teachers should be oriented about the utility of literature and its influence on the activities of the children. On the whole, all the primary school teachers need be trained in organising various literary activities in their schools effectively.

7.2.11 Suggestions for Utilisation of Children's Literature

The heads of the primary schools have suggested the following measures for utilisation of children's literature in their schools :

- (a) According to 80 per cent of the head-teachers, there should be a library in each school with the provision of reading room.
- (b) 75 per cent felt to have a debate competition regularly at various aspects of children's literature.
- (c) 55 per cent opined that attempts should be made each year to purchase new stock of children's books.
- (d) 67 per cent suggested that a journal containing the articles of children should be published annually.
- (e) 35 per cent of the head-teachers recommended a special allowance for the teacher incharge of the library.
- (f) 15 per cent suggested to have a special period for giving guidance to children in literary writing.
- (g) 85 per cent of the head-teachers recommended that children's literature should be provided free of cost by the Government and the management.
- (h) 45 per cent of the head-teachers suggested that financial assistance annually be given to purchase children's literature independently with a view to keeping local needs and environment.
- (i) 36 per cent suggested to launch campaign every year for

collection of children's books and journals for enrichment of the library.

The views of the respondents less than 15 percentage were mainly on the get-up, illustrations and printing of the children's books and journals.

7.3 EVALUATION CRITERIA OF CHILDREN'S BOOKS

7.3.1 Evaluation Criteria : Theoretical Considerations

Children's books are to be evaluated according to certain scientific criteria or objective standards. The theoretical considerations for developing the criteria may be as follows :

7.3.1.1 *Content*

Content forms the basis of a book and hence constitutes the most important characteristics. Any knowledge and experience any concept and idea may be covered by children's book. Therefore, one has to only look at the world as the child perceives it and this will result in creation of stories and illustrations that have a meaning for the child at his age.

The subject-matter or the content must be one which is worthwhile. It should be appropriate to the experience and background of the children of the target age-group. Every care should be taken to reflect their emotions and thoughts. There is no reason to over-protect the child or to frighten it until the child attains mental maturity and inner strength to face the tragedies of life. The objectives of education like attaining the ideals of democracy, secularism and fostering the quality of national integration and international understanding may be reflected in children's literature.

7.3.1.2 *Presentation of the Material*

The presentation of subject-matter in children's literature is very important and involves certain considerations. The form of presentation shall be appropriate to the content. The style of the book should touch the imagination and interest of the child. Primarily the style refers to the way the author has written. Good writing style is quite appropriate to the plot, character and situation. Children are fond of a style of clarity and simplicity.

They like the straightforward style. The dialogue ought to be natural and suited to the character. On no account, the presentation of the material should be stereotyped. Rather, it should enable the child to develop a sense of humour within himself. Besides the presentation of subject-matter should aim at involving the child as the theme develops. Efforts should be made to develop the habits of independent study of children.

7.3.1.3 *Language*

Language is the vehicle of thought. It is the outward expression of the writer's thought and the concrete expression of the abstract ideas in his mind. It should be quite appropriate to the plot, character and situation and within the comprehension of children. In literature, the use of language should be planned according to the comprehension of a particular age-group. Mohanty (1976) states : "First of all the children's writer should take the decision what is the age-group of the reader of that particular writing. After that, he should know about the vocabulary of that particular group of children" (p. 71).

For children, all statements must be based on vital experiences and activities concerning themselves. Children like action and movement. They like language of clarity and simplicity. They need all the technical words and terms to be explained properly in the content. There should be every scope for the inclusion of new words to enrich the vocabulary of children.

7.3.1.4 *Plot*

The plot is the plan of the story and tells about the activities and performances of the characters. Children like original and fresh plots. In a well-constructed plot, one finds the sequence of events as the logical and natural development of the actions and decisions of the characters in given situations. It should be plausible and credible. Efforts be made to establish the cause and effect relationship of the happenings. Youngsters crave for action and suspense in their stories. Hence, the plot should provide scope for developing curiosity and suspense.

7.3.1.5 *Message*

Message of a book reveals the author's purpose of writing that book. The author may write a book on various themes like

the love of people, animals, acceptance of self and others, achievement through difficulty, the conquering of fear and so on. But, the message should be worth-imparting to young people and be based on justice and integrity. It should emerge naturally. Moralisation should be avoided by the author as far as practicable, because it is not conducive to the emotional growth of the child.

7.3.1.6 Characterisation

Befitting characterisation has been considered as the hallmark of good writing. The people and the animals depicted in children's books should be convincingly real and life-like. An author should make attempts to create personalities that live for the reader. The author has to adopt various means to reveal the true nature of the characters either through narration, thoughts of others, conversation or through action. The characters should be continuing and credible. Their credibility will depend upon author's ability to reveal their true nature, their strengths and weaknesses. While presenting the character, one trait of the character or one side of the character need not be emphasised, otherwise the result is apt to be stereotyped. To add a sense of realism in characterisation, every effort should be made by the author to maintain consistency in revealing the nature of the character. Huck *et al.* (1961) very aptly observe :

"In addition to realism in characterisation, there should be consistency in its portrayal. This consistency should not conform to a pattern but to the true nature of the character as the author has presented him. The characters should be depicted so that everything they do, think, and say will seem natural and inevitable. They should act and speak in accordance with their age, culture and educational background" (p. 18).

Another aspect of characterisation is growth and development. In course of the story, some characters change and some remain self-sufficient personalities throughout the story. But many characters are memorable for their personality development. In the description of such characters, the author has to clearly show the causes of the character's behaviour in dealing with any kind of reform, social, political and religious. The character should

be real and alive. To be truly human, they must grow and change before the reader's eye.

7.3.1.7 *Illustration*

The importance of illustration in the life of human beings is being demonstrated from earliest times. Cave paintings, art, sculpture, film, television etc. are pictorial forms of communication expressing messages, concepts, objects, information and imagination. Marshall (1982) enumerates the purpose of illustration as under :

1. To decorate the pages as part of the total design.
2. To enhance the text.
3. To interpret the text.
4. To increase visual perception.
5. To provide visual information.
6. To aid visual discrimination.
7. To externalize, pictorially, fears that cannot be expressed in words.
8. To tell the story (in books with and without words (p. 98).

For the children, the illustrations should be attractive, decorative, adequate, authentic and relevant. Such illustrations undoubtedly would be helpful in concretising the abstract ideas of children. As they are explanatory, purposeful and realistic, they help in extending the theme and promoting the reader's imagination.

7.3.1.8 *Size*

The size and bulk of the book should be suitable to the target age-group. For the children of Oriya language the experts opine that page size should be B5 (176×750 mm), margin 4, 5, 6, or 7 cms, printed area 32 cms×47 cms and number of pages of the book 48 to 64 and the type size 16 pt. black. According to UNESCO "a book is a non-periodical printed publication of at least 48 pages, exclusive of the cover pages, published in the country and made available to the public, a similar publication of less than 48 pages (but more than 5 pages) is treated as a pamphlet" (Rao, 1976, p. 65). The type size should be suitable

to the cover page, title page, half title, text and prelim.

7.3.1.9 Paper

Children like white and smooth paper. It should be thick enough not to show print on the reverse side. "A cream tinted dull-finished paper is most desirable" (Huck *et al.* 1961, p. 21).

7.3.1.10 Colour

Research studies support the statement that children like colour illustrations. They readily accept the pastels and blacks and whites, if pictures and the text tell a good story. Thus, the colour lends a value attraction to the book. The colour of the picture is to reveal the real aspect of the object. Gupta *et al.* (1981) clearly states : "Colours should be attached in the same way in which they have been attached in real life. A pink elephant, a red rabbit or blue grass would no doubt be very colourful, but would lead the child away from reality" (p. 25).

7.3.1.11 Printing

To children, print of a book acquires a relevance. Size of the words, intensity of the compositions, space between lines, colour of the words in print, number of words, lines to a sentence, page are all seemingly small but effectively major decisions. Therefore, size of the printing matter should be according to the prescribed standard. Printing should be even throughout the book and the length of the lines be suitable according to the age-group of children. The book should be free from printing mistakes. Sufficient margin should be left in all sides of the book. Swaminathan (1982) states about the importance of the margin in the following lines :

An important point to be considered when deciding the size of the page and the type for a book, is the amount of the margin or white space round the printed page, which should increase proportionately to the size of the type and the thickness of the leads inserted between the lines. It is to be ascertained, first, the size of the leaf of the paper, secondly, the nature of bindings, whether side stitched or sewn, and whether the page is trimmed or to be issued with rough edges, thirdly, the total amount of margin and from this the size and shape.

of the page, fourthly, the thickness of the book, if fixed: and fifthly, the size of the type and the thickness of leads. A common method of ascertaining the margin is to fold a sheet of paper to size, trim its edges and draw or make an outline of what appears to be an appropriate size for the type page, bearing in mind the type and leads used and the nature of binding, and to enlarge or reduce the outline as taste may suggest (p. 223).

It is also necessary to begin each chapter with a fresh page and the spacing between paragraphs should be satisfactory. The blocks should be sharp enough to bring out good results. It is always better that children's books should be printed in prescribed colour and the registration of colours should be accurate and proper.

7.3.1.12 Cover Page

For children, cover page should be attractive. Its colour combination should be smoothing. The title of the book be properly registered in the cover page. Title refers generally to a word or phrase which, in its entirety, speaks about what to follow. Though this is not a major issue, importance is attached to it from the content point of view. It is always an attempt by authors and publishers alike to have a catchy one-word title. The cover page should contain the name of the author, illustrator and the publisher. The theme of the book has to be conveyed through the cover. To avoid rough handling of the book by children, the cover should be durable.

7.3.1.13 Binding

The method of binding has an important bearing in the margins and arrangement of pages of the book. UNESCO seminar on literature for children (1964) held at Teheran had examined the problems relating to binding of children's books and stated that "there is a dire need for considerable improvement in the bindings of children's books. The binding should be attractive, in appearance and appealing to the eyes, durable to stand against wear and tear such as it avoids the use of wire stitching, such as it allows the book to open completely flat" (p. 7).

Generally speaking, there are three styles of binding, (1) sewn;

(2) side-stitched; (3) saddle stitched. "The choice and the style of binding of children's literature is to be decided on merits and the quality of production" (Swaminathan, 1982, p. 227). The binding of the book must be durable and practical one which can withstand the use of many interested, but frequently grimy hands. For library and classroom, books bound in cloth, side sewn, with soil resistant washable covers are recommended.

7.3.1.14 Price

Provision for better and cheaper books for children is a necessity. This is especially needed in India where the problem of mass illiteracy is interlinked with poverty. It is a fact that the price of children's book should be reasonable, so that the rich stock of literature can easily be available to children of all sections of the society. Besides, by purchasing a book the child enjoys the pleasure of ownership.

7.3.2 Instructions for the use of Children's Books Evaluation Tool (CBET)

The evaluator should first of all, read the book to be evaluated as minutely as possible. The instructions for using the Children's Books Evaluation Tool are as follows :

7.3.2.1 How to use it?

A separate folder for each book is to be used for evaluation. The tool has been divided into various headings to obtain different information regarding the book. The evaluator has to go through every item carefully. He has to answer all the questions. No column should be left blank.

7.3.2.2 Identification Data

All the columns are to be filled in as indicated in the evaluation tool. Complete information is absolutely necessary. In case of translated/adapted books, the mention of the original language of the book is essential.

7.3.2.3 Basic Information

Basic information regarding number of pages, illustrated or unillustrated, number of colours used in illustration need be furnished. The age-group for which the book has been

attempted has also to be mentioned. It has been observed that in some children's books the authors mention the age-group for which the book is intended. If there is no mention of age-group, the evaluator has to find out the age-group after careful consideration of the academic, physical and other relevant aspects of the book. Besides, edition, year of first publication, year of publication of the present edition, number of copies printed, size and price of the book are to be mentioned.

7.3.2.4 Classification of Content and Form of Presentation

This part is intended to seek specific information regarding the nature of the content and the form of its presentation.

7.3.2.4.1 Classification of Content

The content of the book has been classified in terms of various subject fields or information covered therein. After careful examination of the book, the evaluator has to put a tick mark (✓) within the given brackets against the appropriate classification.

7.3.2.4.2 Form of Presentation

In this section, a list of plausible forms of presentation of different themes like verse, prose, narratives, story etc. has been given. The appropriate form of the children's book is to be identified and then a tick mark (✓) is to be given against it.

7.3.2.5 Academic Aspects

In order to make the analysis more scientific and accurate, the check points for the evaluation of academic aspects have been divided under seven major headings. They are : (1) content; (2) Presentation of materials; (3) language; (4) plot; (5) message; (6) characterization; and (7) illustrations. In making these major headings, the researcher strongly feels that the assessment of these data will give an idea of worthwhileness of the children's books. The children's books has to read carefully from the view points of the check-list given in the evaluation tool and every question is to be answered either 'yes' or 'no'. Where question is not be applicable, a third column (N.A., i.e., Not Applicable) has been provided. All questions are to be answered by the evaluator by putting a tick mark (✓) at an appropriate place.

7.3.2.6 *Physical Aspects*

With a view to making the analysis of physical aspects accurate, the check-points of this portion have been divided under nine major heads as book size, type-size, paper, colour printing, illustration, cover page, binding and price. While making these divisions, it has been strongly realised that the assessment of all these aspects will give an idea of overall get-up of the book. Hence, all the physical aspects of the children's book have to be examined carefully and answers of the questions are to be given by putting a tick mark (✓) within the given bracket.

7.3.2.7 *Overall Evaluation*

This part of the book is intended to find out the total impression of the book under the following headings :

7.3.2.7.1 *Annotation*

The central idea of the theme of the book is to be written in five or six sentences.

7.3.2.7.2 *Critical Review*

The evaluator has to give his critical comments based on the evaluation done through the evaluation tool. If he has to give some comments, the plus and minus points of the book may be mentioned.

7.3.2.7.3 *Suitability*

It must be judged whether the book has been successfully attempted for the target age-group as indicated in the part 7.3.2.3 of the proforma.

7.3.2.7.4 *Overall Rating of the Book*

A nine-point scale has been provided for the overall rating of the book. Given below are the general guidelines for the rating.

A book which stands outstanding by securing all affirmative answers for the check-points both in academic and physical aspects will be rated 'excellent'.

A book securing affirmative answers for most of the check-points both in academic and physical aspects will be treated 'good'.

A book securing only a few affirmative answers for the check-

points related to the academic aspects and is not even tolerable in physical aspects will be rated 'poor'.

A book which has merits neither in academic nor in physical aspects will be rated 'very poor'.

7.3.2.8 Recommendation

The evaluator has to put a tick mark (✓) against the suitable column whether book is approved or rejected.

7.3.3 Children's Books Evaluation Tool (CBET)

I. Identification data

1. Title of the book
2. Author
3. Original/Translated/Adapted
4. (a) Translated/Adapted/
Compiled by/Edited by
(b) If translated, language
of the original book
5. Publisher (Full address)
6. Printer (Full Address)

II. Basic Information

1. Number of pages
2. Illustrated/Unillustrated
3. Number of colours used in
illustrations (Single/bicolour
Multi-colour)
4. Target age-group
5. Edition
6. Year of first publication
7. Year of publication of
present edition
8. Number of copies printed
(1st/2nd/3rd publication)
9. Size
10. Price

III. Content and form of Presentation

(A) Types of content

1. Folk Culture
2. Fairy Tales
3. Biography
4. Autobiography
5. Travel
6. Fun and Humour
7. Adventure and Exploration
8. Social Theme
9. Religious Theme
10. Mythological Theme
11. Scientific Theme
12. Sports and Games
13. Art and Craft
14. Historical theme
15. Moral Theme

(B) Form of Presentation

1. Verse
2. Prose
3. Story
4. Dialogue
5. Drama
6. Novel
7. Cartoon and comic
8. One-Act Play
9. Riddle
10. Mock-up pictures, graphs
charts

IV. Academic Aspect

<i>Sl. No.</i>	<i>Check points</i>	<i>Yes</i>	<i>No</i>	<i>Not appli- cable</i>	<i>Remarks if any</i>
<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>

A. Content

1. Is the content in accordance with the experience and back-ground of the child ? () () ()

1	2	3	4	5	6
2.	Does the literature reflect the emotions and imaginations of the child ?	()	()	()	
3.	Is it in accordance with the needs and interests of the children ?	()	()	()	
4.	Is the content appropriate to the target age-group ?	()	()	()	
5.	Is it according to the psychology of the child ?	()	()	()	
6.	Does it promote national integration ?	()	()	()	
7.	Does it promote international understanding ?	()	()	()	
8.	Does it inculcate democratic values in children ?	()	()	()	
9.	Does it promote secularism ?	()	()	()	
10.	Does it develop moral and spiritual values among children ?	()	()	()	

B. *Presentation of Materials*

- Are the theme and content well-knit ? () () ()
- Is the form of presentation appropriate to the content ? () () ()
- Is the style of writing appropriate to the subject ? () () ()
- Is the style simple and straightforward ? () () ()
- Is the dialogue natural and suited to the characters ? () () ()
- Does the author balance narration and dialogue ? () () ()
- Does it have an appealing sense of wit and humour ? () () ()
- Is it stereotyped ? () () ()

1	2	3	4	5	6
9. Does it involve the child with the development of the theme ?		()	()	()	
10. Does it help the children in developing their habits of independent study ?		()	()	()	
11. Does it stimulate the interest to read among children ?		()	()	()	
12. Does the presentation sustain the interest of children ?		()	()	()	

C. Language

1. Is the language quite appropriate to the plot, character and situation ? () () ()
2. Is the language within the comprehension of children ? () () ()
3. Does it have a quality of clarity ? () () ()
4. Are the technical words and terms explained properly within the content ? () () ()
5. Does it include new items of words to enrich the vocabulary of children ? () () ()
6. Does it stimulate children's thinking ? () () ()

D. Plot

1. Is the plot original and fresh ? () () ()
2. Is there a logical series of happenings ? () () ()
3. Is it plausible and credible ? () () ()
4. How events build the development of the plot ? () () ()

1	2	3	4	5	6
5. Is there cause and effect relationship of happenings ?	()	()	()		
6. Is the plot helpful for developing curiosity and suspense ?		()	()	()	

E. Message

1. Is the theme worth imparting to children ? () () ()
2. Does the story emerge naturally ? () () ()
3. Does it avoid moralising ? () () ()

F. Characterisation

1. How does the author reveal characters ? () () ()
 - (a) Through narration () () ()
 - (b) By thoughts of others () () ()
 - (c) Through conversation () () ()
 - (d) Through action () () ()
2. Are the characters convincing and credible ? () () ()
3. Do children, see their strength and weakness ? () () ()
4. Is the behaviour of the characters consistent with the age and background ? () () ()
5. Is there any character development or growth ? () () ()
6. Has the author shown the causes of character behaviour or development ? () () ()
7. Does the character deal with any kind of reform, social, political and religious ? () () ()

G. Illustrations

1. Are the illustrations attractive to children ? () () ()

1	2	3	4	5	6
2. Are the illustrations relevant ?		()	()	()	
3. Are they helpful in concretizing the abstract ideas ?		()	()	()	
4. Are they accurate, adequate and authentic ?		()	()	()	
5. Do they extend the theme ?		()	()	()	
6. Are they explanatory ?		()	()	()	
7. Are they purposeful and realistic ?		()	()	()	
8. Are they promoting readers imagination ?		()	()	()	
9. Are the illustrations free from mistakes ?		()	()	()	

V. Physical Aspects

A. Book Size

1. Is the size and bulk of the book in accordance with the target group ? () () ()
2. If not, is it suitable for the target age-group ? () () ()

B. Type-size

1. Is the type-size in conformity with the recommended standards given below ? () () ()

Primary Grades/For Oriya Books/16pt. Black

2. Is the selection of the type-size suitable for the following :
 - (1) Cover page () () ()
 - (2) Title page () () ()
 - (D) (3) Half title () () ()
 - (4) Text () () ()
 - (5) Prelim () () ()

1	2	3	4	5	6
---	---	---	---	---	---

(C) Paper

1. Is the paper white and smooth ? () () ()
2. Is it adequately thick ? () () ()

(D) Colour

1. In what colour has the text of the book been printed ? () () ()
2. Does the book contain illustrations in black and white ? () () ()
3. Does the colour lend value and attraction to the book ? () () ()
4. Does the colour of the picture reveal the real aspect of the project ? () () ()
5. Does the colour help in understanding as well as enjoying the content ? () () ()

(E) Printing

1. Is the size of the printing matter according to the prescribed standard ? () () ()
2. Is the inking balanced ? () () ()
3. Is the printing clear ? () () ()
4. Is the printing even throughout the book ? () () ()
5. Is the book free from printing mistake ? () () ()
6. Are the blocks sharp enough to bring out good results () () ()
7. Has sufficient margin been left on the sides of the book ? () () ()
8. Has the book been printed

1	2	3	4	5	6
	in prescribed colour ?	()	()	()	
9.	Is the registration of colours accurate and proper	()	()	()	

(F) *Illustration*

1. Is the size of illustrations appropriate ? () () ()
2. Have they been properly distributed throughout the book ? () () ()
3. Have they been properly placed in context with the textual materials ? () () ()
4. Is the colour combination pleasing ? () () ()
5. Is the production of illustrations attractive ? () () ()

(G) *Cover Page*

1. Is the cover page attractive ? () () ()
2. Has the title of the book been properly registered in the cover page ? () () ()
3. Does the cover page contain the name of the author ? () () ()
4. Does the cover page contain the name of the illustrator ? () () ()
5. Does the cover page contain the name of the publisher ? () () ()
6. Is the colour combination smoothing ? () () ()
7. Is it durable ? () () ()

(H) *Binding*

1. Does the book open flat ? () () ()

1	2	3	4	5	6
2. Does it have the centre-stitching ?		()	()	()	
3. Does it have the sectional sewing ?		()	()	()	
4. If it for the library, is it bound in cloth ?		()	()	()	
5. Is the binding durable ?		()	()	()	

(I) Price

1. Is the price reasonable ? () () ()
2. Is the price within reach of the poor section children ? () () ()

VI. Overall Evaluation

- (A) Annotation
- (B) Critical Review
- (C) Suitability

For target age-group to . . . years

VII. Overall Rating of the Book

- | | | |
|-------------------------------|-----|---|
| 8. Excellent | () | 8 |
| 7. Between Excellent and good | () | 7 |
| 6. Good | () | 6 |
| 5. Between Good and Average | () | 5 |
| 4. Average | () | 4 |
| 3. Between Average and poor | () | 3 |
| 2. Poor | () | 2 |
| 1. Between Poor and very poor | () | 1 |
| 0. Very poor | () | 0 |

VIII. Recommendations

1. Approved
2. Rejected

Evaluator's Name and Address

Signature of the evaluator
Date :

CHAPTER 8

SUMMARY AND RECOMMENDATIONS

8.1 MAJOR FINDINGS OF THE STUDY

The major findings of the study are as follows :

8.1.1 Development of Children's Literature in the World

The history of world's children's literature may be traced back from thousands of years. Nursery rhymes, folk tales, lullabies etc. formed the basis of oldest children's literature of the world. Originally, they were in oral form, but gradually were written in different dialects and languages of the world.

The Panchatantra is the oldest collection of stories for children. The fairy-tales and legends were repeated by travelling story-tellers.

The Arabian Nights from the East, the tales of Anderson from Europe, Negro folk stories of Joel Chandler Harris, Uncle Remus of America are appreciated by children of the world.

The great development of manuscript books took place in Ireland in 6th, 7th and 8th centuries. The oldest manuscripts were copied and recopied. As a result of this, the plays of Greek tragedians, the dialogues of Plato, the works of Aristotle and Euclid, the poetry of Virgil and Horace were available for children and adults.

In the 17th century, there was a strong emphasis upon religious literature. As such chapbooks with tiny 'Paperbacks' appeared in England and other colonies. Gradually these books were printed all over British Isle and found their way to America and other countries of the world.

By the middle of the 18th century, there was a shift from the knowledge based upon religious sanctions to knowledge gained through human investigations. The world of Newton, Copernicus,

Kepler, Galileo and many others changed the attitude of man towards literature. The child was recognized as a miniature adult and it was felt essential to prepare literature according to his needs and interests.

Towards the end of the 19th century, compulsory education for children was introduced in most of the countries of the world. There was a significant reduction of prices of children's books due to the invention of lithography, mechanical paper-making and cloth binding. The reduction of prices also helped in production of colour illustration.

In the second half of the 20th century, the modern trends in children's literature have been influenced by radio, television and dynamic trends in education. Social realism formed the major factors in children's books. There was substantial increase of books in both fiction and non-fiction.

By the end of the 1970s, the U.K., the U.S.A., Sweden, Germany, Russia and many other countries produced a body of literature ranging from toy books, picture books and cartoons to fiction and non-fiction covering wider range of themes.

Today's world of children's literature has been significantly dominated by a large number of British, American and Russian books. During 1960s and 1970s, Swedish literature had influenced the European children's literature. Some of the European countries have also begun to translate English, Russian and African books into their own languages. Efforts have also been taken in socialistic countries to increase the quality of their own literature.

8.1.2 Development of Children's Literature in India

There are fourteen major languages in India. They are : (1) Assamese, (2) Bengali, (3) Gujurati, (4) Hindi, (5) Kannada, (6) Kashmiri, (7) Malayalam, (8) Marathi, (9) Oriya, (10) Punjabi, (11) Sindhi, (12) Tamil, (13) Telugu, and (14) Urdu.

Although the origin of these languages can be traced out even from the 6th and 7th century A.D., the history of children's literature in most of them begins around the middle of 19th century. Prior to this, children were acquainted to some portions of literature of great national poets. They were also acquainted with a body of oral literature which came down to them from generation to generation.

The stories of the *Mahabharat* and the *Ramayān* had wide

impact on children due to the representation of teenagers as heroes in such stories. The fairy-tales, myths and fables were also of special interest for children.

By the second half of the 19th century, primers for children were written in different Indian languages. Efforts both at the individual and institutional level were made for the promotion of children's literature.

The beginning of the 20th century marked a new era in the field of Indian children's literature. By this time the writers of Indian languages started thinking of writing literature exclusively for children. They were deeply influenced by English children's literature, the *Panchatantra* and *Kathasarit Sagar* in Sanskrit. But it was not possible to bring out attractive books for children due to financial and printing problems.

Independence in 1947, infused fresh vigour and zeal and a group of writers began to write exclusively for children. Publishers also showed interest to publish literature more and more as awards and prizes for this branch of literature was given by the Government as well as local bodies.

Above all, the children's literature in all Indian languages shows some common features of subject-matter and style. This is due to the similar social, political and economic conditions in spite of variations of geographical factors in different parts of India.

8.1.3 Development of Children's Literature in Orissa

The Oriya language is one of the constitutionally approved languages of the Republic of India. It has its origin in the ancient nursery rhymes, lullabies, folk-tales and folk-songs of the people of Orissa.

The *Chautisa*, the *Baramashi*, the *Gopibhasha*, the *Bhagabat* and the *Koilee* were used as reading and learning materials for children till the last quarter of the 19th century. In many cases, the language of such reading materials was not suitable to the child. Besides, there were a lot of non-sense songs for children.

Since 1803, the British system of education began to prevail in Orissa. But the indigenous system of education was still in vogue due to the suitability of methods and materials in local environment. The missionaries started some primary schools. They felt the need of suitable books for children and prepared them to

be used as text-books.

In 1837, the Missionaries established Mission Press, the first printing press in Oriya, at Cuttack. They also published a number of text-books, but the form, content and physical get-up of those books were far from satisfactory.

By 1870, there was a substantial increase of both Government and Vernacular Schools. Some children's books were published as per requirements of the syllabus. They are *Oriya Primers*, *Hitopadesh Vernacular Reader* and *Neetikatha*.

In 1868, the second printing press was established at Balasore by Fakirmohan Senapati, the father of modern Oriya literature. Since 1880, the language and style of Oriya children's literature took a significant change due to the efforts of Radhanath Ray, Madhusudan Rao and Fakirmohan Senapati. The low priced books and text-books were made available for children.

The foundation stone of children's literature laid in the last quarter of the 19th century was strengthened in the first and second decade of 20th century by a host of children's writers. The notable names were Gopal Chandra Praharaj and Nanda Kishore Bal.

The period from 1921 to 1946 is called as the 'Age of Renaissance' in Oriya children's literature. The message of 'Renaissance' was conveyed through children's magazines of Orissa. Among such magazines the names of the *Panchamruta* and the *Jahnamamu* were outstanding.

The Non-co-operation Movement (1921) and the organisation of Swatantra Utkal Pradesh (1936) had tremendous impact on the production of text-books. The Students Store, Berhampur and Cuttack Trading Company, Cuttack had a substantial contribution in the production of text-books and books covering wide range of subjects.

During the period of Independence movement, the ideas of nationalism were disseminated through the writings of a host of children's writers. Among such writers the names of Birakishore Das, Banchhanidhi Das, Upendra Tripathy are noteworthy.

After 1947, there was a rapid development of children's literature due to the contribution of many factors like the massive expansion of elementary education, nationalisation of text-books, radio and television programmes for children and competition of children's books at the state and national levels.

Chakradhar Mohapatra and Kunja Behari Das collected folk-lore and folk-tales of Orissa and enriched this aspect of children's literature. Very few of the Oriya children's writers have received many national and state awards. Among such writers the notable names are Ananta Patnaik, Rama Krishna Nanda, Durga Prasad Patnaik, Jagannath Mohanty, Maheswar Mohanty, Binod Rautrai, Punya Prabha Devi, Nikunja Kanungo and Ramesh Bhanja.

After Independence, a number of children's magazines have been published. But their regularity and quality of publication are not satisfactory. The Orissa Sahitya Akademi and Shishu Sahitya Samiti of the State Government's Education Department provide scope for the promotion of children's literature. The Children's Literature Akademi has also taken up a number of laudable projects like preparation of bibliography of children's books anthologies of stories and poems. The All-India Radio, Cuttack, Sambalpur and Jeypur are also having programmes for children.

8.1.4 Bases of Children's Literature

There are two major bases of children's literature : (1) the socio-economic, and (2) the psychological.

8.1.4.1 Socio-Economic Bases

Literature unfolds the common elements of human experiences of the child by helping him in understanding self, others and the world. Besides satisfying his aesthetic sense, it develops right attitude within himself to understand the society and to fulfil the societal needs and aspirations.

The economic condition of the society is closely related to the problems of the society. As such, the reflection of economic situation of the society is found in some of the children's literature. The impact of religion has also been found in the society of the East and West. Generally, the ideas on religion contain moral themes and are conveyed to children through a number of stories. Science including fictions and facts also provides ample scope to satisfy the curiosity and inquisitiveness of children and acquaints them with modern scientific principles of life.

In the developing countries people particularly children need a sense of sympathy for their upliftment and progress. Hence,

children's literature ought to create a sense of sympathy for the poor, oppressed and down-trodden people of the society.

8.1.4.2 Psychological Basis

There is a tremendous need of the knowledge in child psychology in writing literature for children. Children's literature should satisfy the various needs and requirements of the child. Their major needs are : (1) to love and be loved; (2) to belong; (3) to achieve, (4) to get security, and (5) to know. These needs can be satisfied through a body of literature. Children's literature should be developed according to the stages of development of the child.

The children's author should be guided by certain basic considerations while writing literature for children. He should understand how children develop emotionally, conceptually and linguistically. He should enrich his experience through patient and close observation of the child.

8.1.5 Meaning of Children's Literature

During the 19th century, Children's literature emerged as a separate branch of literature. Education scientists and others concerned in the work and education of the child defined children's literature from psycho-physical and socio-economical points of view of the child. After considering various points of view the researcher concludes that children's literature comprises of all books and journals which are listened to or read or enjoyed independently by the child from the pre-school stage to the teens.

8.1.6 Nature and Scope of Children's Literature

There are certain characteristics of children's literature. It is specifically suitable for children. Though it is meant for children, yet very often read by adults. It involves both child and adult characters and demands a high level of writing.

Children's literature covers a wide area of subject-matter. Research scholars even include films, radio and television programmes within its purview.

8.1.7 Classification of Children's Literature

Children's literature of the world follows a pattern of themes and structures irrespective of social, economic, linguistic and other

differences. The researcher has classified children's literature as follows :

- (1) Poetry
- (2) Story
- (3) Novel
- (4) Play
- (5) One-act play
- (6) Biography
- (7) Autobiography
- (8) Travelogue
- (9) Adventurous story
- (10) Composition
- (11) Essay
- (12) Fairy-tale
- (13) Folk-tale
- (14) Comic
- (15) Encyclopaedia
- (16) Picture dictionary

8.1.8 Educational Implications of Children's Literature

Education is an instrument of the all-round development of the child. It is not confined to mere literacy or the knowledge of 3 R's of the child. It is life itself and intended for development of his potentialities.

The role of literature in education is quite significant in developing the potentialities of the child. Literature is of value in education both as a means of developing experience of the world and as a means of finding out more about oneself. Hence, it is a necessary part of education and has a significant place in school curriculum.

8.1.9 Reading Interests of Children

The study reveals the following aspects of reading interest of children :

8.1.9.1 Subject-matter of Children's Literature

The highest percentage (8.16 per cent) of children expressed their interest in science. Least percentage (4.08 per cent) of children preferred to the subject-matter related to accident and

natural calamity. The children expressed their weightage towards the subject-matters in the following order :

1. Science
2. Lives of great men
3. Lands and people
4. Mythology
5. Animals and birds
6. Wonders
7. Objects and Events of daily life
8. Supernatural Elements
9. Games and Sports
10. Travels and Adventures
11. History
12. Society and Social Science
13. Humour
14. Natural Senses
15. Accidents and Natural Calamity

8.1.9.2 Forms of Children's Literature

The children expressed that story was best liked as a literary form followed by poetry, play, comic, novel, one-act play, biography, autobiography, travelogue, adventurous story, composition, essay, folk-tale, encyclopaedia, fairy-tale and picture dictionary.

8.1.9.3. How are Children Led to Read

48.8 percentage of children expressed that they like to read literature as desired by their superiors. 31.8 percentage of children opted for reading according to their own wish. Only 11.4 percentage of children expressed their inclination towards reading by persuasion of their friends. The rest 8 percentage of children were tempted to read when they saw others reading.

8.1.9.4 Selection of Books

The highest percentage, i.e., 31.91 per cent of children expressed that they need assistance of their teachers in selection of books. 23.84 percentage expressed that they want to read by the selection of librarians. Only 22.38 percentage and 21.87 percentage opted for the assistance of guardians and friends respectively.

8.1.9.5 Books Read by Children

It was revealed that most of the children did not have any clear idea about the distinction between books and journals as the majority of them mentioned the names of journals though they were asked to mention the names of books. Only 25 percentage of children mentioned the names of the *Pilanka Ramayan*, as their favourite books. These books were written on the theme of Indian mythology. As such, it may be concluded that children were not exposed to suitable books with modern themes and ideas.

8.1.9.6 Popular Children's Authors

Gopal Krishna Patnaik emerged quite clearly as overall favourite. The other two favourites, next to him, were Madhusudan Rao and Nanda Kishore Bal. These literary persons had their literary contributions as long as back in the period from 1876 to 1919. But the children were more exposed to their writings due to the inclusion of their poems in the text-books. In the list of favourite authors, the names of modern children's writers like Udayanath Sarangi, Rama Krishna Nanda, Jagannath Mohanty and others were mentioned. These writers have a list of books to their credit and regular contributions to children's journals of Orissa.

8.1.9.7 Format

The highest percentage (64 per cent) of children had expressed their opinion that they like coloured illustrations. Only 38.8 percentage of children liked black and white pictures. Majority of children (53.6 per cent) preferred large type. 46.6 percentage of children expressed their liking for attractive cover and durable binding respectively. Only 38 percentage of children wished to have sufficient space between lines.

8.1.10 Extent of Utilization of Children's Literature

8.1.10.1 School Library

Out of the sample of 200 primary schools, 132 schools provided library service to their pupils. Thus, it was evident that 66 percentage of primary schools had library service.

8.1.10.2 Children's Books in the School Library

The number of students in 200 schools surveyed was 20,443

and the total number of books in those schools was 14,4114, i.e., 0.70 title per child. The number of books for each head in school libraries of all districts vary from district to district. School libraries in one district had as much as 1 to 16 books per head while others had 0.54, 0.61, 0.62 book per student which gives a discouraging picture.

8.1.10.3 Allocation of Annual Funds

Annual allocation of funds for book purchase of 200 sample schools having a student population of 20,443 is Rs. 5921. Thus, it is evident that 29 paise approximately per child per year was spent on the purchase of children's literature in the primary schools. It was also revealed that 104 schools out of 200 primary schools, i.e., 52 per cent of schools did not allocate any fund for purchase of children's literature. On the basis of above-mentioned findings it may be concluded that the purchase of children's books was negligible and in some cases even non-existent.

8.1.10.4 Addition of Books

All schools did not add books to the existing stock of their literature in their libraries. Only 48 per cent of primary schools added books to their library. The average addition of titles (18.29 per cent) per year in those 200 schools was not significant to meet the growing demands of school children.

8.1.10.5 Special Period for Library

Only 34 per cent of schools did not have library periods. The other 66 percentage of schools had one or two library periods in a week.

8.1.10.6 Opening of Library Beyond School Hours

It was revealed that 100 per cent of primary school libraries did not work outside the school hour.

8.1.10.7 Children's Direct Access to Stock of Literature

Only 27 per cent of primary schools allowed children to have direct access to the book-shelves. Majority (73 per cent) of schools did not realise the importance of such facility.

8.1.10.8 Issue of Books for Home Study

Books were issued for home reading in 30 per cent of schools.

The book issued per head was 0.42 title, which is quite discouraging figure.

8.1.10.9 Special Activities for the Promotion of Children's Literature

In 30 per cent of schools questions were put to children on subject-matter of books read by them and in 29 per cent of schools, books were read to students. Only 20 per cent of schools organised literary competitions and 15 per cent of schools asked children to write on the books read by them.

8.1.10.10 Impact of Children's Literature on the Activity of Children

According to 75 per cent of the head-teachers of the primary schools, there was the influence of literature on the activity of children. The rest 25 per cent of head-teachers did not feel such influence.

8.1.10.11 Measures for the Utilization of Children's Literature

The head-teachers of the primary schools had suggested a list of measures for the better utilization of children's literature. Among them, 80 per cent suggested that there should be a library in each school.

75 per cent felt the necessity of debate competition regularly on various aspects of children's literature.

67 per cent suggested the publication of journals annually containing the articles of the pupils of the school.

35 per cent of the head-teachers suggested a special allowance for teachers in charge of library.

85 per cent of the teachers recommended that children's literature should be provided free of cost by the Government and the management.

45 per cent of the head-teachers suggested that financial assistance annually be given to schools to purchase children's books independently with a view to keeping local needs and environment.

Only 36 per cent suggested to launch a campaign for collection of children's books and journals for the enrichment of library.

8.2. RECOMMENDATIONS

On the basis of above-mentioned findings, the following recommendations are made for the promotion of reading interests and effective utilisation of children's literature in the primary schools of Orissa.

8.2.1 Reading Interests

- 8.2.1.1 As children prefer science topics to all other subject-matters, adequate provision of children's books based on science subjects should be made in the schools. Since children do not like subject-matter creating fear and emotional disturbances in their mind, such content should be avoided as far as possible.
- 8.2.1.2 As it was found that story is the best liked literary form, the children's story books should be written on various subject-matters.
- 8.2.1.3 As majority of children expressed their desire to read books selected by their superiors like parents, librarians etc., efforts should be made to acquaint these persons with children's needs and interests.
- 8.2.1.4 Since majority of children expressed their opinion that they need the assistance of their teachers particularly in selection of books, the teachers should extend all possible help to them in this direction.
- 8.2.1.5 Since children were more exposed to the writings of ancient poets like Gopal Krishna Patnaik, Madhusudan Rao and Nanda Kishore Bal due to inclusion of their poems in the text-books, more articles of modern writers on children's literature may be included in the text-books in order to enrich their taste and interests.
- 8.2.1.6. Since the majority of children expressed their liking for coloured illustrations, children's books should have coloured illustrations as far as possible.

8.2.2 Utilisation of Children's Literature

- 8.2.2.1 Since the library service is available only in 66 percentage of primary schools, steps should be taken to provide such service to the rest 34 percentage of primary schools of Orissa.

- 8.2.2.2 Since only 0.70 title per head is available in the school library, provision of books has to be augmented to a great extent.
- 8.2.2.3 As the majority of schools do not allocate any fund for the purchase of children's literature, efforts should be made by the institutions as well as public authorities to provide more funds for purchase of children's books.
- 8.2.2.4 Since addition of new stock of literature was insignificant and in some cases non-existent steps should be taken to add new books each year.
- 8.2.2.5 As it was found that all the schools do not have special periods for library, provision be made for such periods in all schools.
- 8.2.2.6 It would be better if well-equipped school libraries can be opened outside the school hours.
- 8.2.2.7 Since children did not have easy access to books for their independent selection and reading, steps should be taken to allow them to have access to book-shelves.
- 8.2.2.8 Since library periods could not be provided due to overcrowded curriculum and other difficulties, books should be issued to children for home study.
- 8.2.2.9 With a view to promoting better utilisation of children's literature, questions may be asked to children on the books read by them.
- 8.2.2.10 Since 75 per cent of primary school teachers were aware of the influence of literature on the activities of the child, the rest percentages of the teachers should be oriented about the utility of literature and all the primary school teachers should be trained in organising various literary activities effectively in their schools.

8.2.3 Evaluation Criteria

Since there is no evaluation tool for children's literature in Oriya, the tool provided under Chapter 7.3 may be utilised for the better selection of books for children.

8.3 FURTHER IMPLICATIONS OF THE STUDY

The scope of the study is undoubtedly very wide. Since there are limitations as mentioned in the Chapter 4.3, the researcher felt :

- (i) that there should be an evaluation of children's books in Oriya using the evaluation tool developed by him;
- (ii) that there should be a study of the educational implications of juvenile literature at the Secondary School Stage of Orissa;
- (iii) that a study on the basic/graded vocabulary may be undertaken in the Oriya language.

CHAPTER 9

A VISION OF THE FUTURE

The researcher would like to peep into the future of children's literature and its educational implications. In the future world of children, it is hoped that books would "constitute one of the major defences of peace because of their enormous influence in creating an intellectual climate of friendship and mutual understanding" (Article X, Charter of Books, UNESCO, Quoted by Mohanty, 1972, p. 140).

In the future world, due to scientific development and technological advancement, children will have extra-hours to their credit. In the words of Miall (1960) :

A lot of little boys, I know, are looking forward to travelling in high speed rockets and owning aircraft propelled by atomic energy. Speed and still more speed is their dream of bliss. That is quite all right, because speed saves time, but it is important to know what you are going to do with all the extra hours you will have to spare when time has been saved. You cannot just dash about all the time like restless insects (pp. 489-90).

Surely enough, Children, the future citizens of tomorrow would have a lot of literature at their disposal. For the better utilization of their extra reading hours, they might more and more depend on the reading of such literature. As electronics, automatic rocketry and modern chemistry have already become a part of their life, they would show an inclination towards scientific subject-matter which has been revealed from the present study. As such there will be a greater demand for literature related to science and technology. According to Fuere *et al.* (1973) :

Science and technology must become essential components in any educational enterprise; they must be incorporated into all educational activity intended for children, young people and adults, in order to help the individuals to control social energies as well as natural and productive ones—thereby achieving mastery over himself, his choices and actions—and finally, they must help man to acquire a scientific form of mind so that he becomes able to promote science without being enslaved by it (p. 92).

In future, the role of the school would also change to a great extent. There would be revolutionary changes in the field of education. The text-books would not be able to sufficiently meet the demands arising out of the education of life. Hence, in the curricula of the school, enough scope would be provided for the utilisation of children's literature to meet the diverse needs emerging out of life situations.

In future, the school library might serve as public library and be kept open "at least after school hours and during the holidays" (Fuere *et al.* 1973, p. 538). As such they would promote reading which in turn advance individual well-being, life long education, economic and social progress. Library services would be in correspondence with each nation's potentialities and needs both in urban and rural areas. Efforts would also be taken for adequate documentation services for the scientifics, technical and other specialized books. In the future world, books would play a revolutionary role in shaping education of the child. Mohanty (1972) has very aptly observed :

Since books are the important means of social welfare, they are regarded both in the developed and developing countries as one of the best levers of national progress and development. In spite of all the ramifications of mass media like radios, films, televisions, tape-recorders and so on, books still play and will play an important role in cultural and educational arena of mankind (p. 133).

Undoubtedly, children's literature would show the youth the true face of the world instilling a spur of creative optimism within himself. Stejskal (1966) has rightly visualised :

Only such art (Children's literature) which is prepared to come out of the four walls of 'nursery' in time, can show youth the true face of the world, a changeable world, and give young people a creative optimism, even if they are later shocked by the inhuman and unsolvable monstrosity of money relations or torturing themselves with solvable conflicts of socialism. Only brave art, future and revolutionary, can breathe into youth sufficient resolution and humanity to give up despair and hopelessness and to make this world more human, a world without wars, a world of real freedom without exploitation and with the co-operation of all citizens. Only such art is worthy of people and especially young people of the atom age (p. 302).

APPENDIX I

INSTRUCTIONS FOR ADMINISTRATION OF CHILDREN'S READING INTEREST QUESTIONNAIRE

1. Your teachers and supervisors want to provide you with good children's literature according to your needs and interests. This questionnaire is intended to know your reading interest. Your opinion is required only to make better provision of children's literature in your school library.
2. Your opinion has been sought for in each question. You are required to answer the questions after proper understanding. In case you do not understand any question, you have to take the help of your teacher.
3. Your opinion shall be kept strictly confidential. The answer of the questionnaire has nothing to do with the class-examination.

APPENDIX II

CHILDREN'S READING INTEREST QUESTIONNAIRE

1. Altogether 15 categories of subject-matter are given below. Kindly rank such categories according to the degree of your liking serially from 1 to 15. For example, if you like one category under serial No. 7, kindly write 1 in the bracket given in the right hand side of the same. In this way, go on ranking all the 15 categories.

- | | |
|---------------------------------------|---------|
| (1) Wonders | () |
| (2) Animals and birds | () |
| (3) Objects and Events of Daily life | () |
| (4) Travels and Adventures | () |
| (5) Lives of greatmen | () |
| (6) Supernatural elements | () |
| (7) Lands and people | () |
| (8) Mythology | () |
| (9) Science | () |
| (10) History | () |
| (11) Games and Sports | () |
| (12) Society and Social Science | () |
| (13) Natural Scenes | () |
| (14) Accidents and Natural Calamities | () |
| (15) Humour | () |

2. Below are given 16 forms of literature. Rank all those sixteen forms according to your degree of liking as question No. 1.

- | | |
|------------|---------|
| (1) Poetry | () |
| (2) Story | () |

- | | |
|-------------------------|--------|
| (3) Novel | () |
| (4) Play | () |
| (5) One-act-Play | () |
| (6) Biography | () |
| (7) Autobiography | () |
| (8) Travelogue | () |
| (9) Adventurous story | () |
| (10) Composition | () |
| (11) Essay | () |
| (12) Fairy-tale | () |
| (13) Folk-tale | () |
| (14) Comic | () |
| (15) Encyclopaedia | () |
| (16) Picture dictionary | () |

3. How are you led to read the book ? Kindly give a tick-mark (✓) in the bracket given on the right hand side.

- | | |
|--------------------|--------|
| (a) Self | () |
| (b) Superiors | () |
| (c) Friends | () |
| (d) Others reading | () |

4. Whom do you want to select books for your readings ?
Rank your choices according to your degree of liking.

- (a) Guardian
- (b) Librarian
- (c) Teacher
- (d) Friend

5. Write down the names of five books (other than the texts) you have read.

- (1)
- (2)
- (3)
- (4)
- (5)

6. Write down the three names of your favourite authors

according to the degree of your liking.

(1)

(2)

(3)

7. Below are given the different physical aspects of the books which you would like. Give tick marks (✓) on right hand side in the brackets.

- | | |
|----------------------------------|---------|
| (1) Black and white illustration | () |
| (2) Coloured illustration | () |
| (3) Space between the lines | () |
| (4) Large type | () |
| (5) Small type | () |
| (6) Attractive cover | () |
| (7) Durable binding | () |

APPENDIX III

INSTRUCTIONS FOR ADMINISTRATION OF THE QUESTIONNAIRE ON THE EXTENT OF UTILISATION

1. This questionnaire has been prepared to know the extent of utilisation of children's literature in your school. Kindly make necessary entries within the bracket provided against the right hand side of each question. In the place of Yes/No in the bracket, kindly tick-out (✓) the appropriate one.
2. You are requested to furnish definite answers in the required places.
3. All the information will be held in strict confidence and your answer will in no way affect your status and position.

APPENDIX IV

A QUESTIONNAIRE ON THE EXTENT OF UTILISATION OF CHILDREN'S LITERATURE IN SCHOOLS

1. Number of pupils in the age-group of 8-11 in your school. ()
2. Is there a library in your school ? ()
3. If yes, number of children's books in the library. ()
4. Annual Allocation of funds for the purchase of children's books. ()
5. Approximate number of additions per year. ()
6. Is there a special period for library in your school ? ()
7. If yes, the number of such periods in a week. ()
8. Do you keep the library open beyond the school hours ? ()
9. Do children have a direct access to the book-shelves ? ()
10. Do you lend books for home study ? ()
11. If yes, total number of issues during the previous complete year. ()
12. Kindly tick out (✓) the activity/activities that you undertake in your school for the utilisation of children's literature : ()
 - (1) Putting questions to children on the books read (Yes/No)
 - (2) Asking children to write on the book read (Yes/No)

- (3) Organizing competition among children (Yes/No)
- (4) Reading the books to children (Yes/No)
- 13. Do you feel any impact of the children's literature on the performance of children ? (Yes/No)
- 14. Kindly suggest some measures for the better utilization of children's literature : (Yes/No)

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